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"Americanitis" Becomes a Vienna Epidemic

Austria's Luminaries Think and Dream of Nothing Else but Exportation to America, the Land of Dollars, so Reports State—Art Seems to Be the Only Means of Quickly Retrieving the Nation's Finances—Opera Stars Crowd Concert Schedule—Many Pianists Heard; Also Violinists, Two of Them Girl Prodigies—Kubelik a "Better Violinist Than Composer"

Vienna, May 20, 1920.—The latest epidemic in Vienna, as far as the musical artist is concerned, is "Americanitis." One and all, our local luminaries are thinking and dreaming of nothing else but having themselves "exported" to the land of dollars, for the word has gone around that poor, starving Austria—or all that is left of it—has little to export, and improve its finances with, but "art." Art, and particularly our specialty, musical art, must be exported by all means. But whether the export of the artist, i.e. the producer of art, will be of advantage to the country, I leave to the reader to decide.

But, laying patriotism aside, everyone of our operatic stars is only waiting for the opportunity to proudly announce, "I am going to America." This includes, of course, all those who have little or no opportunity of being asked to go, for, strange to say, these people have no notion how unsuited they are for the Metropolitan Opera House. Not that they are not excellent artists, but they lack the last thing—just the dot on the "i"—which one must have in order to find grace with an American audience. Meanwhile, however, so long as Mr. Gatti-Casazza evinces no desire to kidnap this conceited gentry, they work off their surplus energy in the Vienna concert halls, reaping an easy success in the absence of most of the eminent recitalists, who shun this poor city while the exchange rate makes other fields of activity more lucrative.

OPERA STARS CROWD CONCERT SCHEDULE.

The most recent phenomenon of our concert life, therefore is the monopolizing of concert halls by opera singers. Some of them, of course, have even in former times, given one or two concerts every winter, but the exception has this season become the rule. Artistic considerations aside, one must admit that these operatic artists have a great power of attraction and that their concerts are the most frequented of all. Our prima donna, Selma Kurz, and the tenors, Slezak and Alfred Picaver, found it profitable to arrange four, five and six independent evenings. To these should be added the tenor, Aagard Oestwig, who has been with us only one year; the bass, Richard Mayr; the baritone, Hans Duhan, gifted with a most sonorous voice, and finally, Marie Jeritza, often referred to as the "interesting" singer of our opera house, who had an offer from Gatti-Casazza before the outbreak of the war.

Another opera singer, Lucille Marcel, of American origin, was able to make a name for herself on the concert stage. Together with her husband, Felix Weingartner, she has given a number of song recitals at which many of his compositions were successfully performed.

"ALL THE KING'S HORSES."

The circumstance that this decayed Vienna had the good fortune to attract the leading German musician, Dr. Richard Strauss, has been fortunate not only for our opera, but for our concert life as well. Not only did Strauss conduct numerous orchestral concerts, but he also has cooperated in many recitals with a specialist for the interpretation of his songs, Franz Steiner. This singer—one of the most prominent German recitalists—was detained in Vienna by the unfavorable conditions of travel. He has used his involuntary leisure for a dozen song recitals which attracted the most distinguished and intelligent public. On six consecutive evenings all of Strauss' songs, numbering more than one hundred, were performed—a marvelous achievement in every way—with the composer at the piano. Some of the compositions were hardly known, and Steiner's subtle interpretation helped even these to success.

THE PIANISTS OF VIENNA.

Among the pianists of note, Emil Sauer, Moritz Rosenthal and Alfred Grünfeld are residents of Vienna. These three also have succeeded in increasing the normal number of their concerts considerably. Of foreign pianists, Elly Ney, emanating from the Vienna Master-School, has made a sensational hit during the course of the war. She returns annually and is now counted among the favorites of our public. Ignaz Friedman, the Polish pianist, who also spent his apprenticeship in Vienna—as a pupil of Leschetizky—and who played to empty benches before the war, returned to Vienna some months ago and made a flying

conquest of the public which had given him so little appreciation before.

AND VIOLINISTS.

Two prodigies of the violin, both of them about fourteen now, have cropped up within a short interval, and already reap wild applause. The first is Erika Morini, a pupil of the Vienna Master-School (until the overthrow in November, 1918, headed by the famous Ottokar Sevcik); the second Erna Rubinstein, who comes from Budapest and is a pupil of Jenő Hubay. It is difficult to make comparisons. Certain it is that here one has to deal with two phenomena. These two youthful violinists undoubtedly repre-

generally only of interest to the trade. The dealers requested the publishers to rearrange discounts in such a way that, without increasing the price to the public, local dealers would be enabled to sell music at a reasonable profit without danger of being undersold on his own publications by any publisher who conducts a retail or mail order department. Although no formal action was taken on the matter, the matter was arranged to the satisfaction of the dealers.

There was a large attendance at both conventions. The annual banquet of the Music Publishers' Association took place on the evening of June 15 at the Hotel Astor. Ninety-odd members and their guests attended. President Clarence Woodman presided and the speakers were Rev. Dr. A. R. Petty, whose subject was "Thinking for the New Day," Nathan Burkan, who discussed the present impossibility of "six cent music," and Hon. George W. Pound, who spoke on "The Message of Music." At the invitation of the New York local organization, the out-of-town guests had a most enjoyable outing on Long Island on June 17 as the concluding feature of the convention. Officers for the ensuing year are as follows: (Music Publishers' Association) president, Clarence Woodman; vice-president, Isidore Witmark; secretary, E. T. Paull; treasurer, Charles K. Harris. (National Sheet Music Dealers' Association) president, Ernest Philpitt, Washington, D. C.; vice-president, Paul A. Schmidt, Minneapolis; secretary and treasurer, William H. Witt, Pittsburgh.

OHIO M. T. A. IN CONVENTION

Award of Prizes and Election of Officers the Outstanding Features—Interesting Papers Read

Cincinnati, Ohio, June 18, 1920.—The annual convention of the Ohio Music Teachers' Association was held at Oxford, Ohio, at the Western College for Women, on June 15, 16 and 17. Among the interesting papers read at the opening session of the organization were "The Galaxy of Dominant Chords," by Carl W. Grimm, of Cincinnati; "The English Language in Opera and Song," by A. Leroy Tebb, of Dayton, Ohio, and "Music in the Public Schools," by Otto Meissner, of Milwaukee, Wis. Several folk songs were sung by Mrs. Thomas J. Kelly, of Cincinnati. Mrs. Frank A. Seiberling, of Akron, Ohio, president of the National Federation of Music Clubs, was the guest of honor at the noon luncheon.

At the afternoon session Ella May Smith, of Columbus; Marjorie Harzthal, of Mansfield; Wilson G. Smith, of Cleveland; Philip Werthner, of Cincinnati, and Herman Ebeling, of Columbus, discussed "The Ideal Convention." Bertha Schell-schmidt, of Indianapolis, Ind., spoke on the violin methods of Ysaye, Auer and Sevcik.

Bertha Bauer, director of the Cincinnati Conservatory of Music, offered a prize of \$100 for the best song to be sung on the evening of June 15. The Frederick Shaler Evans prize of \$200 for the best rendition of piano music was awarded to Lucile Wilkin, of Connersville. The prize of \$50, given by Bertha Bauer, Cincinnati, for the composition of the best secular song, was awarded to Dwight Anderson, of Pensacola, Fla.

The election of officers for the coming year resulted in Harry W. Proctor, of Dayton, as president, and Clara Turpin Grimes and William Frizell, both of Dayton, as vice-presidents. The next convention will be held at Dayton. W. W.

NEWARK CLOSES SEASON

Ysaye and Elman End Joint Recital Tour as Stars in World Famous Artist Series

It was to Newark that the honor fell of bringing to a close the memorable and sensational concert tour, in joint recital, of Eugene Ysaye, the eminent Belgian master, and Mischa Elman, the celebrated Russian virtuoso. For it was indeed an honor for any city to be chosen as the place where two heroic and conquering warriors returned to lay down their arms. And this historical event, for such the future will mark it, took place on Wednesday evening, June 16, at the Newark Armory, under the local management of Joseph A. Fuerstman. As Ysaye returns to Belgium at the close of the present season, and Elman, it is understood, retires from the concert platform for five years in the interest of composition, these two musicians may never again collaborate in giving these joint recitals which have given joy to so many music lovers.

The concert was attended by several thousand admirers of the violinists, and the enthusiasm was such as is bestowed only upon the greatest of artists. The program con-



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CLARENCE WHITEHILL.

The first American singer to be called abroad after the war and the only one to visit England with a signed and sealed contract from an English manager, calling for a definite number of paid engagements, booked in advance. Mr. Whitehill's success was tremendous. For the coming two years he will be available for concerts only in October, May and June, as he has been engaged for the entire two ensuing seasons of the Metropolitan Opera, where his re-entry last winter as Amfortas in "Parsifal" won him unrestricted praise.

sent—pardon the commercial term—a positively saleable export article of Austria. Both of these frail girls—very different, but each a marvel in herself—are already so finished in their art that their future world renown seems assured.

Although it is true that, owing to bad finances, we have to forego the pleasure of having eminent foreign artists on

(Continued on page 24.)

Publishers and Dealers Hold Conventions

The annual conventions of the National Sheet Music Dealers' Association and the National Music Publishers' Association of the U. S. A. were held in New York last week, the former meeting at the Hotel McAlpin on June 14 and 16, while the latter met at the Hotel Astor on June 15. The matters discussed at both conventions were

(Continued on page 49.)

Moret's "Lorenzaccio" Meets Sad Fate at Opera Comique; Failure to Impress Due to Misunderstanding of Wagner

The "Festival Dada" Spoiled by Audience's Constant Noise—Amateurs Attempt to Imitate Ornstein and Schoenberg—Maier and Pattison, Americans, Delight in Two-Piano Recital—Juliette Lampre, at Debut, Wins Praise of Critics—Risler a "Great" Pianist—Cortot's Summer Class—"Oeuvre Inedite" Ends Season

AMERICAN SUMMER VISITORS MAY HAVE TO SLEEP ON BILLIARD TABLES, OR PARK BENCHES, OR PAY 200 FRANCS A DAY AT BIG HOTELS, IS REPORT

Paris, May 31, 1920.—"Lorenzaccio," a lyric drama in four acts by Ernest Moret after Alfred de Musset, which was given recently at the Opera Comique, deserves some comment, not because it is a work that is likely to live, but because of the spotlight it casts upon the principles and influences of Wagner. Ernest Moret is an excellent musician. He understands his orchestra thoroughly. He knows exactly what effect he intends to produce and succeeds with unflinching surety in producing it.

It would seem, therefore, that he should be able to write an opera worth while yet it is curious to observe that "Lorenzaccio" is quite without value. It fails to make any impression whatever, except perhaps one of regret; the regret that one feels at seeing a good man go wrong, at seeing such an immense amount of careful work done for nothing, wasted.

And the curious part of it is that Ernest Moret, like so many others, may lay his failure to a misunderstanding of Wagner. "Follow the text to the letter and never mind the music!" Such is his motto, and it sounds very much like what Wagner himself held to be the true guiding principle of all operatic composition.

But what is forgotten, almost universally forgotten nowadays not only by writers of opera but by song writers as well, is that Wagner used that and similar phrases in an effort to combat the "concert program" style of opera in vogue before his time, and that he never took himself literally. He never forgot the music, and of that fact no further proof is needed than that the music of his operas from the first to the last is constantly found on concert programs and proves the most popular drawing card to attract a large public to our orchestra concerts.

"Follow the text to the letter and never mind the music!" That is just what Moret has done in "Lorenzaccio" and thereby spoiled a singularly good libretto. It is an old Florentine plot of the sixteenth century, full of intrigue, of priests and kings, of street scenes and quarrels and tragedies of love and hate, and there is opportunity in it for an immense amount of splendid music, arias, duets, choruses, ensembles.

That which composers like Moret—and hundreds of others known and unknown—have seen in the Wagner principle was, firstly, the cutting out of all arias and set pieces; secondly, an unbroken symphonic orchestra part. That which they do not seem to have perceived is that Wagner thought in sections, if I may so express myself. Even in his last work, "Parsifal," we have a distinct prelude, a march of priests, the Klingsohr music, the song of the flower maidens, the Good Friday Spell, etc., each a "set piece" which can be cut apart from the rest and used for concert purposes. In the Ring and in "Tristan" we find many other such divisions more or less clearly defined, and the orchestral interludes that separate these divisions are always beautiful bits of symphonic writing.

But works like "Lorenzaccio" are beautiful only in spots. For the most part the orchestral score is not truly symphonic, the motives are not developed, and there is no song . . . And Wagner gets the blame!

"DADA."

Now, another matter that calls for attention in this week's letter is the "Dada" manifestation—they call it thus—that was held at the Salle Gaveau, not because it is strictly musical but because it has a visible association with the development in art and music and literature of the times. It would be quite hopeless to attempt to describe this "Festival Dada" even if I could have heard enough of what was going on to get a clear idea of it—which I could not. For the audience was more active than the actors on the stage, and the constant noise drowned out every word and almost every sound.

However, there was music by Georges Ribemont-Dessaignes and Francis Picabia (known in New York for his exhibition of "cubist" paintings). This latter was entitled "The American Nurse" or rather "the american nurse" for they use no capital letters, and seemed to have something to do with President Wilson, but of this I would not be sure. This music was nothing but a vague mass of discords, very amateurish, like an Ornstein or a Schoenberg without technic or musical understanding.

It was particularly interesting in view of the fact that it demonstrated what many of us have felt without being convinced of: that however vague and meaningless the futuristic dissonances of Schoenberg and Ornstein might be, they were founded on some musical sense, perhaps some deeper musical sense than we ourselves possess. And now these amateurs come along and attempt to do the same thing and we see how really impossible it is for them.

But the matter is not without its importance, for it seems that much of this would-be futurism is, like Wagnerism in opera, merely the refuge of the talentless doomed to failure and oblivion unless he can startle the public into the belief that he is starting something new. Paris is the breeding ground for all this sort of trash, Paris and some of the German and Russian cities. "Are these people mad? Are they convinced?" asked a writer in "Comœdia." "In either case they fill one with a sense of profound discouragement, melancholy!"

The Dadaists have a printing plant here which publishes their works—thirty are listed in their catalogue—and they have newspapers in Germany, one in Cologne and one in Zurich, printed in German of course.

MAIER AND PATTISON.

The concerts of the week—to pass on to something sane—included several interesting events not the least

of which was the appearance here of Guy Maier and Lee Pattison, the American pianists, who gave a two-piano recital at the Salle Pleyel under the management of Daudelot. Their program was excellently chosen and it is regrettable that a greater number of people did not turn out to hear them. I feel satisfied that if the program had been published in the French papers, some of the French composers and musicians would have gone out of mere curiosity, although it must be acknowledged that the French are the most incurious and self-satisfied of peoples.

Perhaps the Cassella pieces, "Marcietta," "Berceuse," "Polka," had been heard here before, although I have not heard them and they are certainly much more original than much of what one does hear. But it is pretty sure that the Iljinsky "Orgie" is unknown here and possibly the Arensky "Valse" and "Scherzo" as well. All of this group was splendidly played, for these pianists are young men and entirely in touch with the modern school which, to us older heads, is rather puzzling to say the least of it. The public also manifested its liking for these pieces and several of them had to be repeated.

Other composers represented on the program were Schütt, Franck, Saint-Saëns, Ropartz, Debussy and Moussorgsky. Debussy's "Après-midi d'un Faune" was given an excellent interpretation and is exquisitely beautiful even without the orchestration, and the "Coronation Scene" from "Boris Godunoff" arranged by Pattison made a deep impression.

A MOST PROMISING DEBUT.

One goes around and goes around from poor concert to worse concert, but, sometimes, is repaid with a surprise. Such a one was the playing of a debutante, Juliette Lampre, who gave her first recital, the very first, at the Salle des Agriculteurs, and comported herself with all the poise of a seasoned performer. She was assisted by MM. Hayot, Roelens and Richet, and with all due respect for their excellent performance, we would have been just as pleased to hear Miss Lampre play the whole program alone.

She possesses that something (what is it?) that makes her work stand forth among others, that holds the attention, that gives enjoyment. Call it magnetism. It is as good a word as any other. She played the Debussy sonata for cello and piano with Mr. Richet and the Roger Ducasse quartet for piano, violin, viola and cello. Alone she played "Sillages" by Louis Aubert, a nocturne and valse caprice by Fauré, and the "Jeux d'Eau" by Ravel.

The "Jeux d'Eau" we all know. The "Sillages" we all ought to know. Three splendid compositions, very difficult, very brilliant, splendidly pianistic, in the best modern French manner yet with something very distinctive and individual about them. The second of them has a suggestion of that "Habanera" by Louis Aubert that has been played with so much success by our symphony orchestras. All three are pictures, reminiscences, of the Basque country—that country that is half French, half Spanish, that combines the ocean and the high mountains and that peculiar fatalism of an ancient race.

As for the pianist, she has the faculty, and it is a great gift indeed, of making one forget her for the composition. Until it is all over one is unconscious of how she is playing it, the whole attention is centered on the music itself. Afterwards we say to ourselves that it was very fine, that her technic is brilliant, that she does the most difficult things with ease, that she has sonority of tone, that her hands are perfectly balanced, that she uses her pedal with taste. And then we come to the conclusion that she might, indeed, do all of these things and yet not create the profound impression of real art that she does.

MASTER RISLER.

Risler gave a recital on the same evening that was occupied by this critic in listening to Messrs. Maier and Pattison, and it was a disappointment not to hear him. He played two Beethoven sonatas, pieces by Fauré and Chopin and Liszt's sonata in B minor and, no doubt, many encores, for he is tremendously admired here and deservedly so. He is one of those who may properly be called a "great" pianist. He is particularly great in the classics, and I doubt if the classics are anywhere better done than they are here in France.

Risler is one of those masterly sort of men whose bigness impresses itself upon his audience. One is quite sure that he has studied his interpretations with careful thought and that no passing emotion will lead him from his chosen path. He inspires you with confidence. I do not mentally class him with Liszt and Paderewski, but rather with Beethoven and Brahms. He is a man worth listening to.

CORTOT'S SUMMER COURSE.

Speaking of French pianists, Alfred Cortot has just returned to Paris. He is giving a "summer course" in piano, lessons in interpretation and execution with auditors admitted to all the lessons. This is from June 7 to June 30 and will be pretty nearly all over and done with by the time this letter is printed. In connection with this is also a series of lectures by Henry Woezlet on the evolution of harmony in French music with illustrations by a whole list of well known artists, which will no doubt be entertaining but certainly not instructive, for harmony cannot be learned by listening to it but by taking it apart and analyzing it. There are also to be "personally conducted" visits to "museums and monuments." And the managers of this undertaking assure strangers "lodging

and vittles." The "vittles" may be easy to get, at a price!—but the lodging? If the thousands of strangers, chiefly Americans, arrive in Paris that are expected here this summer, a good many of them will have to sleep on billiard tables or park benches according to reports—unless, of course, they can afford to pay two hundred francs a day at the big hotels, and even then—

"OEUVRE INEDITE" ENDS ITS SEASON.

The "Oeuvre Inedite" of whose excellent work in introducing new compositions and new composers to the public I have frequently spoken, gave this week works by Yvonne Rihouet, Victor Staub, Gaston Singery, Ernest Walker, York Bowen and A. de Polignac. The inclusion of these two Englishmen on the program shows the scope of this work and the excellence of the intentions of its promoters. It closed its season on May 29 with compositions by Roger Penau, Henri Elie, Pierre Bretagne, Francis Bousquet, A. Beaufils and Alfred Kullmann.

F. P.

WHAT SOME FEW CHILDREN ARE DOING IN MUSIC

A Sketch of Two Interesting Demonstrations of the Capabilities of Children—A Program Given by Four Prodiges—A Description of What the Public School Children Are Doing in Singing

"America's musical future rests with the children of today. Therefore, let their training begin in the schools, private and public, as soon as they enter!"

More than just a few people have been heard to express their sentiments in such a manner, and the writer has also given the topic much consideration. Never, however, until recently did the writer realize the deep significance of this solution. Perhaps, then, because two practical demonstrations of just what children can accomplish along musical lines were witnessed.

INTERESTING CONCERT BY CHILDREN.

Early in the week the MUSICAL COURIER representative was invited to a concert given by four prodigies ranging from nine to sixteen years of age. The affair was held at the home of Adolph Lewishohn, that ever generous patron of the arts, and under the patronage of such prominent club women as Mrs. William Rogers Chapman, Mrs. Frederick G. Fischer, Mrs. Simon Baruch, Mrs. Newbold Le Roy Edgar, etc., who, it is understood, are planning to assist talented children in the furtherance of their musical education. A very worthy cause!

THE PROGRAM.

As for the program—the first of these young people to perform was Matilda Locus, fourteen year old pupil of Alexander Lambert. She took her seat at the piano just as the little daughter of one's hostess would. You might have even expected the graceful child, with the huge blue bow on her hair, to assiduously thump on one of those time worn "easy pieces for beginners." But if so you were mistaken—amazed! She interpreted the Paderewski variations in A major better than many a pianist more than double her age could have done. And later, she again charmed with her interesting playing of Chopin's etude ("Harp") and "The Trout," Schubert-Heller.

ROSEMARY PFAFF.

Then came pretty, sixteen year old Rosemary Pfaff, whom the writer had heard several weeks before. She has indeed a future. If she can do what she does now, with several years more of study, Miss Pfaff should develop into a remarkable artist. She possesses a natural coloratura voice of limpid quality and her singing of such arias as "Caro Nome," "Una voce poco fa," "Les Oiseaux dans la charnulle," from "Les Contes d'Hoffmann," and "Juliet's Waltz Song," from "Romeo and Juliet," seemed to take the audience quite awares.

TWELVE YEAR OLD VIOLINIST.

Florence Stern, age twelve, who has been very favorably commented upon by the Western critics, has been accepted by Prof. Leopold Auer for tuition. He recently wrote her parents: "If I can have her for four or five years and instruct her thoroughly, she will be then a great artist. I am amazed at her ability and assurance and her poise." And little Florence's playing bore out the great master's words. She was heard in the Tartini-Auer sonata in G minor and the Vieuxtemps "Ballade et Polonaise de Concert."

A REMARKABLE LITTLE CELLIST.

As for nine year old Mildred Wellerson, she is nothing short of a marvel. A tiny tot in socks, she handled her cello with the poise and skill of a veteran. Her tone was exquisite and she played with evident understanding—her sweet little face showed that she knew and felt each emotion. She is a child whose career bears watching.

THE VALUE OF AIDING TALENT.

After hearing these talented children, the writer realized what the advantage of further study, under the best masters, would mean to them. What a pity if lack of means or support should eventually snuff out the fire of their genius! It should not be! Then, too, the writer thought of the undiscovered talent that might be encouraged if some society were organized for just that purpose. So much for these children who have had some of the advantages of a private musical education!

PUBLIC SCHOOL TRAINING.

Later in the same week the writer visited Public School No. 101, Manhattan, at the invitation of District Superintendent John T. Nicholson. The children of this school and of P. S. No. 103, have been doing excellent work in music under the direction of Mr. Morrison, district director of the music department, of which George Gartlan is the supervisor.

The assembly was called about 10 o'clock and an hour of music followed—an hour that could have been lengthened into two hours, so much pleasure did the children's varied renditions give.

GIRLS OF 101 PERFORM.

P. S. 101, of which Millicent Baum is the principal, is a girls' school, and the greater percentage of these (Continued on page 50)

London Has Her Famous Keyboard Artists Too, But— Oh How Some of Them "Thunder at Imaginary Audiences, Like Using Steam Hammer Methods to Kill a Fly"

Thus Declares London Critic After Attending Innumerable Piano Recitals—Reviewers Take Much Needed Vacation—Excellent Opera at Covent Garden—Plenty of Beethoven

London, May 31, 1920.—Whitsuntide played havoc with the concerts at the end of last week and the beginning of this week and mercifully allowed music critics and other important men of intellect to go to the mountains and the sea to get their wits untied. I stayed in London to delve into the medieval remains of certain buildings in the older part of the metropolis by way of antidote to the excessively new harmonics I had been hearing for three months. All that happened on Monday worthy of mention was "Tosca" at Covent Garden Opera House, with Dinh Gilly as Scarpia. On Tuesday evening the Carl Rosa Company gave a fairly good performance of "Tristan and Isolde" at the Lyceum Theater. The work was sung in English by British singers. The least satisfactory part was the orchestra, which was good enough in quality but not extensive enough in quantity to fill the ears which have been distended by the grand Wagnerian orchestra. The same company gave "Mignon" on Wednesday afternoon and "La Bohème" in the evening. The Covent Garden company presented "Madame Butterfly" on Wednesday, when an English soprano, Miss Buckman, was called on at very short notice to sing the name part, which she did in English. The Scottish tenor, Joseph Hislop, and the baritone, Dinh Gilly, were the principal male singers.

HOWARD JONES GIVES BEETHOVEN.

At Wigmore Hall on Wednesday afternoon Beethoven was again the composer of a one man program. Did Lamond set the fashion for this revival of Beethoven recitals this season? At any rate, Howard Jones undertook to entertain an audience with Beethoven sonatas, and it seemed to me at times as if the pianist had more difficulty in pleasing his audience than in playing the sonatas. The works of Beethoven are either too well known or too tame to thrill a modern audience unless they are interpreted superlatively well, and even then it is possible to have too much meat at the Beethoven feast. Howard Jones played well, nevertheless, and ought to become a popular player if he will study a little more public and a little less Beethoven. The composer took several years to produce the works on the two hour program.

PIANISTS AND PIANISTS.

At Aeolian Hall, Countess Helena Morsztyn gave a piano recital on Wednesday evening and did not seem in the least chilled by the smallness of her audience. Her playing of Chopin in particular was most poetic and intelligent and I left the hall vainly trying to solve that mystery of the universe, namely, why certain very fine artists fail to find a public when other artists with many flaws are blessed with a remunerative popularity. I suppose it must be the wizardry of personality after all which does the trick.

A Roumanian pianist, Mme. Delavrancea, at Steinway Hall on this same Wednesday evening, played with much energy and freedom from conventional style a number of all too familiar works by Chopin, Schumann and Liszt. She made them interesting, but I have the conviction that this young lady from Roumania will yet achieve greater things in piano playing.

Another pianist who has played a great deal in London without jeopardizing the combustibility of the Thames, is a Russian by the name of Cernikoff. He is without a doubt a thorough master of the keyboard and a great artist who might draw the public a little nearer to him if he did not thunder so much at an imaginary audience hidden in soundproof cells two hundred yards off. Some spectators are timid about approaching a steam hammer engaged in the playful act of killing a fly. Personally, I

like Cernikoff in many of the Russian works he plays and I find him always interesting, even when some of his selections are not. Liszt's "Variations on a theme by Bach," for instance, will never hypnotize the ladies and drive them to propose marriage to the pianist. Aeolian Hall was the scene of Cernikoff's forcible as well as highly artistic playing on Friday. The pianist was ably assisted by a Russian baritone, Nicholas Nadejine, who, architecturally speaking was designed on the same scale as Cernikoff, and who apparently mistook the modest dimensions of Aeolian Hall for the ample spaces of the Albert Hall. No point was missed for lack of emphasis. Like many Russian singers, Nicholas Nadejine places his tones far back in the mouth, as the saying is, and produces a rather somber vocal sound. He has a magnificent voice and musical intelligence, however, and will probably do well in London.

"JEWELS OF THE MADONNA."

On Thursday evening the Carl Rosa Opera Company made a glittering success with the "Jewels of the Madonna," at the Lyceum Theater. Wolf-Ferrari's one popular work has never failed to draw in England. The local color and rhythms won instant recognition here in 1912 and it still runs "Carmen" a close race in the favor of the general public. The work was given in English last Thursday, and, as is frequently the case in English operas, the singing was invariably better than the acting, which of course, is erring on the right side. An Apache dance was added to the scene in Naples and no one seemed any the worse for the shocking geographical blunder or made any complaint about the lithe and undulating figures of two dancers in male attire.

THEN "LOUISE."

Charpentier's "Louise" drew one of the largest audiences of the season to Covent Garden on Friday evening. No doubt the popularity of Mme. Edvina, who played the name part, had much to do with the largeness of the audience. A prominent London music critic remarks that the success of this thoroughly French work has been made in England mostly by English singers. The work in French has not had nearly the same attraction for the public. This is the only basis on which the use of the native language can be judged. If English pays better than French then English will be used. The sentimental basis makes very little appeal to the operatic backers. On Saturday "La Bohème" and "Manon Lescaut," both Puccini works, brought Covent Garden's week to an end.

Two or three times during the past month I have been reminded of Dr. Johnson's famous saying: "Hell is paved with good intentions;" and of the still earlier remark of George Herbert: "Hell is full of good meanings and wishes." The very good intentions and unfortunate performances of several unpugged artists caused me to remember Johnson and Herbert. Under those conditions I thought the concert room was no place for me. By the way, the "Irene" now playing so successfully at the Empire Theater comes from America and is not the "Irene" tragedy written by Dr. Johnson one hundred and fifty years ago. Also, be it noted that the Herbert in New York is not the Herbert who wrote "Jacula Prudentum" in the early part of the seventeenth century.

LAMOND-HUBERMAN GIVE MORE BEETHOVEN.

On Saturday afternoon pianist Lamond and violinist Huberman combined to play an entire program of sonatas for violin and piano composed by Beethoven. Two such highly skillful artists were warranted in selecting the

Queen's Hall for their performance. They can always draw a large enough audience.

STILL MORE FROM BENHAM.

I left the Beethoven recital in the Queen's Hall in time to get to the greater part of Victor Benham's Beethoven recital in Central Hall, facing Westminster Abbey. When the last of the sonatas had come to an end and had been followed by a Liszt rhapsody, most brilliantly played, I took charge of the pianist and led him across the street into the cloisters of Westminster Abbey and let him stand at the grave of Muzio Clementi, "The father of the piano-forte," as the epitaph says. Benham was surprised to find that he had been playing within earshot of Clementi who was probably the greatest pianist before Liszt. But as Clementi has not played in public for a hundred years and has ceased advertising altogether he need not be surprised that some of the young and active men do not know his present address.

WHERE SPENSER LIVED.

A few years ago the site of the Central Hall was occupied by a place of entertainment called the Aquarium, where mermaids and other maids competed in attraction with the sculptured saints and angels on the ancient Abbey across the way. And near the site of Central Hall Caxton set up the first printing press in England, in 1476. Not far off to the east of Central Hall stands a solid block of magnificent governmental buildings upon the site of many medieval houses and the former King street where the "Prince of Poets of his day," Edmund Spenser, lived. According to the records, Spenser "died for want of bread in King street" after some infuriated Irishmen, in revenge for Spenser's "View of the State of Ireland," had pillaged and burned his house, causing the death of his wife and child. Spenser consequently derived little satisfaction from being Queen Elizabeth's princely poet. He was buried in Westminster Abbey. Beaumont, Fletcher, Jonson, Shakespeare, beheld his obsequies and threw elegies and the pens that wrote them into the open grave. Even the wear and tear of 340 years have not been able to tarnish the beauty of Spenser's lines on music:

Eftsoones they heard a most melodious sound,
Of all that mote delight a daintie care,
Such as attence might not on living ground,
Save in this paradise, he heard elsewhere:
Right hard it was for wight which did it heare
To read what manner musicke that mote bee;
For all that pleasing is to living care
Was there consorted in one harmonie;
Birdes, voices, instruments, windes, waters, all agree.

The joyous birdes, shrouded in cheerefull shade,
Their notes unto the voice attempted sweet;
Th' angelicall soft trembling voyces made
To th' instruments divine response meet;
The silver-sounding instruments did meet
With the base murmure of the waters fall;
The waters fall with difference discreet,
Now soft, now loud, unto the wind did call;
The gentle warbling wind low answered to all.

Spenser's description of a lady's voice is as musical as it is gallant:

And when she spake,
Sweete wordes, like dropping honey, she did shed;
And twixt the perles and rubins softly brake
A silver sound, that heavenly musicke seemd to make.

But I have wandered very far from Benham's Beethoven recital. Still, if pianists start the echoes ringing in the old city of Westminster there is no knowing how far back the imagination may run.

CLARENCE LUCAS.

Paul Stoeving's "Mastery of the Bow"

By ARTHUR M. ABELL

The comparatively limited amount of literature on the subject of violin bowing has just been materially enriched through the publication by Carl Fischer of a book entitled "The Mastery of the Bow and Bowing Subtleties," by Paul Stoeving.

STOEVING'S LONG PRACTICAL EXPERIENCE.

The author of "The Story of the Violin," "The Elements of Violin Playing" and other well known books is one of the few living writers on the violin who knows how to apply in practice what they preach in theory. His long and varied experience as a teacher has given him an understanding and grasp of the subject such as the merely theoretical writer never could possess. On the other hand, his natural gifts and years of practical training as a writer, enable him to express what he knows in a concise, yet exhaustive and at the same time illuminating manner. His illustrations, both in the text and in the photographs, make everything so plain that the merest tyro could not fail to grasp his meaning. The fundamental principles of bowing are so admirably explained and illustrated that any beginner could learn how to hold and apply the bow in the simplest forms of right arm technic, merely from studying the book and minutely following its directions.

FROM SIMPLEST TO MOST COMPLICATED BOWINGS.

From these fundamental beginnings the author takes the student by easy stages up the *Gradus ad Parnassum*, and finally gives him a clear insight into all the most intricate and subtle forms of bowing, such as the great virtuosos before the public make use of. Very important is what Stoeving has to say about nerve impulses and nerve associations. He shows how much stiffness and tenseness of the wrist and forearm and the consequent later inhibitions could be avoided if the right nerve associations were established at the very start; and he also—

this is still more important—shows that these associations can be established only by conscious mental control and direction of every movement from the beginning. This, of course, can be achieved only by means of absolute concentration—a difficult attainment for the beginner, but a most vital one.

A NEW DISCOVERY.

Amadeo von der Hoya was the first writer on the violin to discover the secret of nerve impulses and associations, i. e., that the nerves and not the muscles are of the first consideration, since the nerves control the movements of the muscles. In his monumental work, "Die Grundlagen der Technik des Violinspiels," Von der Hoya treats of this subject with the rare insight of a genius, and Stoeving pays high tribute to him in his book. It is a phase of violin study to which hitherto no attention has been paid.

BOWING THE MOST POTENT FACTOR.

Stoeving deals minutely with the operations and functions of each part of the arm—the upper arm, the forearm, the wrist, the hand and the fingers—but he wisely and truthfully designates the forearm as the field-marshal of all the forces that are brought into play in the execution of the many and varied styles of bowing. He says: "Its activity is practically unlimited. It not only controls the length and strength of every stroke, adds where the possibility of hand motion ends, and aids where the strength of wrist, hand and fingers proves insufficient; but its working is as subtle as it is varied, whether it has to do with a rapid transition of strings or giving the hand poise and stability in holding out a long pianissimo."

As to the wrist, that much discussed member of the right arm apparatus, he holds the view that it is merely a "connecting link, a bridge, an intermediary between the forearm and the hand." Yet he advocates "developing the

wrist to the utmost degree of suppleness, flexibility and elastic strength."

JOACHIM'S VIEWS ON THE FOREARM.

Stoeving's claims in regard to the importance of the forearm coincide minutely with the views held by Joachim. It was his own marvellous forearm stroke that went far toward making him the greatest Bach player that ever lived. Few violinists ever really master this stroke in the highest degree. There are eminent virtuosos now before the public, as discriminating observers will know, who are handicapped because of this lack. To be sure, they are geniuses, and genius surmounts all obstacles where the less gifted, applying the same methods, fail. Yet these same geniuses would be greater and more effective, and above all, more model violinists if they had eliminated in early youth this defect.

THE STACCATO OF SPOHR AND WIENIAWSKI.

Stoeving tells some interesting and little known facts about the staccato as executed by these two violinistic giants. He quotes Spohr's directions as to how to practice this most difficult of bowings, and points out why his rules cannot apply to the average student. Spohr himself had a wonderful up bow staccato, but he was a man of abnormal physique, and students of ordinary build cannot acquire it by his method, as long experience has demonstrated. Even Spohr admitted that the gift for staccato was inborn. Stoeving tells us that Wieniawski, that supreme violin genius, had no natural aptitude for the staccato as played by the traditional method. He finally acquired it by devising a new way of executing it—contrary to all rules—with a stiffened arm. The result surprised the great Pole, and soon his brilliant and rapid staccato became the wonder of the whole violinistic world.

(Continued on page 43)

James Spencer a Talented Young Composer

James Spencer, a native of Malone, N. Y., has recently joined the ranks of America's youthful composers, whose ability is being recognized by the music publishers as well as the general public. He graduated in 1919 from the New England Conservatory, and his teachers, Messrs. Chadwick, Mason and Dunham, will find that he is a credit



JAMES SPENCER,
American composer.

to them. Mr. Spencer is unusually talented and possesses melodic spontaneity combined with fertile invention. His first serious work for publication was the transcription of three American folk tunes, "Swanee River," "My Old Kentucky Home" and "Old Black Joe." As a novelty and experiment, Mr. Spencer clothed these familiar melodies with modern harmony. He did it so successfully that Percy Grainger, the Australian pianist, accepted the dedication. Mr. Spencer followed this instrumental number with five secular songs of marked originality, "After Parting," "Tonight," "Moods," "A Gaily Dressed Damsel" (Chinese text) and "Do I Love Thee?" The text of the songs is by Sara Teasdale. Two piano selections now on the press are "A Dancer from China" and a valsette.

New Building for Chicago Musical College

The Chicago Musical College announces that after a long and careful search for premises larger and more convenient than those which it has occupied for a number of years, it has been successful in acquiring one of the most attractive and commodious buildings devoted to music in this country. The Steinway Hall Building, which will be the new home of the institution in the near future, is situated on Van Buren street, between Wabash avenue and Michigan avenue, its distance from the latter thoroughfare, one of the most beautiful in the world, being some 200 feet. It would have been difficult, indeed, to have found property more suitable or more attractive. The ground and building, appraised at present day valuation at \$1,050,000, is ideally situated. Easily reached by the elevated lines, Illinois Central, and by surface lines from all parts of the city, Steinway Hall Building is also free from the noise and dust of the streets within the loop. Its eleven stories will be devoted entirely to music. Such space as will not be used by the Chicago Musical College will be rented as high class music studios. The main floor, basement and sub-basement will be taken over by G. Schirmer, Inc., of New York, which firm will open a Chicago branch of its great store.

The building contains a fine theater and music hall holding 800 people, and there is also a smaller theater or recital hall seating 200 people, which will be used for smaller musicals and rehearsals. The building is fireproof and the

rooms are soundproof. It has its own electric lighting and heating plant, both of the most modern description. Two organs will be installed. It will be obvious that when, on the expiration of the present leases the Chicago Musical College moves into its new quarters, there will be no home of music in America more admirably adapted to the purposes of artistic education. The institution is particularly happy in the acquisition of these new quarters, not only because the comfort and the convenience of its students will be greatly enhanced, but because the patronage which it enjoys has grown so vastly that a larger building was becoming an imperative necessity. More than 4,200 students are now enrolled for the study of all branches of music and dramatic art.

Leginska Pupils in Final Recital

On June 16, Steinway Hall was completely filled with keenly interested lovers of the key-board, who sallied forth in the rain to hear Leginska's pupils in their final recital of the season. From the very beginning of the program until the final note was struck, the greatest interest was manifested in the playing of these decidedly talented young girls. And as the writer's neighbor put it "the girl's playing certainly proves that Leginska is a great teacher!" And she is. It is one thing to be a famous pianist, but it is quite another feat to be able to impart one's knowledge to younger disciples—and in such a telling way.

Four pupils furnished the excellent program. Evelione Taglione first played the A flat major sonata of Chopin; her rendition was brilliant and she was warmly applauded.

Giuseppe De Luca

BARITONE

of the

Metropolitan Opera Company

speaks as follows of a song especially written for him by

MINETTE HIRST

"I had a beautiful success at the Friday Morning Biltmore Musicales, Feb. 6, with

'The Little Maid of Italy'

I shall be pleased to use it on all future programs."



Next came Paula Pardee who was heard in two Leginska compositions, "The Gargoyles" and a scherzo; her interpretation of these interesting pieces being worthy and she likewise, was received with warm approval by the audience; she is a pianist well worth watching. Phoebe Jefferson, an extremely talented young woman, assisted at the second piano by Leginska, gave a magnificent rendition of the second and third movements of the Rubinstein concerto, while Lucile Oliver also impressed her hearers very favorably in the Liszt E flat concerto, with Leginska at the second piano.

More Engagements for Boucek's Artists

Christine Langenhan, dramatic soprano; Mana-Zucca, composer-pianist, and William Robyn, tenor, have been engaged for the concert courses in Miami and Tampa, Fla., next season. The courses in both cities are arranged by S. Ernst Philpitt, of Miami, who has for many years brought attractions to this territory. Hugo Boucek, manager, predicts an extremely busy season for these artists.

Witmark Songs Sung in Oklahoma City

At a recital given by the students of Kate Draper, of Oklahoma City, Okla., on April 29, two of M. Witmark & Sons' publications were sung with splendid effect. They were Gantvoort's "Golden Crown," rendered by Helen Louise Wolcott, and "Regret," by Frederick W. Vanderpool, which was sung by James Chapman.

Police Band Organized Eighteen Years Ago

The New York Police Band was organized about eighteen years ago. Today it enjoys unusual popularity. Yet when the band first started out it was regarded as a joke and there were many trials and tribulations to be met. Patience and perseverance on the part of its talented members finally succeeded in winning the respect and endorsement of the people in general.

The success of the band, therefore, is the result of years of hard work. Whereas it formerly only figured in parades, the band has now reached the point where it gives excellent concerts, last summer having performed at over ninety concerts in the parks of Greater New York. The programs include all the standard and classical music, as well as some popular selections. In fact it is said that the organization's repertory would make many a professional band "sit up and take notice."

Each and every man in the organization is an enthusiast and plays his instrument because he loves it. As no financial return is accepted for concerts, the work of the Police Band might be considered one of love and upliftment—in a way philanthropic. In addition to the park concerts, the band brought a little cheer to the inmates of the House of Refuge, various hospitals and homes for feeble-minded children. It also appeared in schools and assisted in the late Liberty Loan and Red Cross drives.

The work of the Police Band might be taken to prove that New York really needs a municipal organization, one that could be used to give free concerts for the people throughout the year.

City Chamberlain Philip Berolzheimer, who is in charge of the Mayor Hyman People's Concerts, has worked wonders. Besides giving the city 200 concerts, he has also arranged several monster events in which some of the world's greatest artists took part. It is also indeed fortunate that at the present time the police force has at its head a man who is deeply interested in the success of these concerts—Commissioner R. E. Enright. Walter B. Rogers is splendidly qualified to assume the leadership of the band and his programs have been consistently chosen.

RECENT CONCERTS.

On June 12, the Police Band gave one of its fine concerts in Prospect Park, the program including selections by the following composers: Flotow, Nevin, Godard, Giordano, Rogers, Puccini, Del Riego, Woodman, Goetzl and Herbert. The soloists were: Alberto Sanchez, tenor,



Photo by Capitol Photo Service

BELLE MEYER,
Soprano.

Helen R. Crandall, pianist, Grace Cunliffe, soprano. On June 13, at Highland Park, Queens, another enjoyable concert was given before the usual large audience. This time Verdi, Grainger, Lieber, Carpenter, Massenet, Herold, Puccini, Ward-Stephens, Elgar, Nevin and Stuart were the composers represented, and the soloists were Hubert Lin-scott, baritone, Belle Meyer, soprano, and Sybil Rochmes, accompanist.

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cital—Mary Jordan Sings for Music
Study Club—M. T. A. Presents
Texas Composers' Works
—Alda and Hackett
Heard by Large
Audience

Dallas, Tex., May 16, 1920.—The engagement of the Scotti Grand Opera Company, May 12 to 15, during which time six operas were presented at the Fair Park Coliseum, was probably the greatest treat of a long season filled with many fine musical attractions. Harriet Bacon McDonald and Mrs. Wesley Porter Mason brought the company to Dallas—and great credit is due them for their success with such an undertaking. It is rumored that they will present a still longer season of opera next year.

Of the Scotti Company too much praise can hardly be given. Antonio Scotti is a man of wide operatic experience and knowledge and is said to be a coach par excellence which, judging from the ensemble of his company and the fine regard for detail in all that they did, one does not question.

"LA BOHÈME."

On the opening night "La Bohème" was given, with Orville Harrold, in magnificent voice, in the role of Rodolfo. At the close of his first aria the performance was stopped for several minutes while the tenor acknowledged the storm of applause which greeted him. Throughout the opera, he reached great musical heights, and was convincing as an actor also. The part of Mimi was beautifully sung by Florence Easton, who took every advantage of the opportunities offered her in this appealing role. Mario Laurenti gave an excellent portrayal of Marcel, and his splendid baritone voice was greatly enjoyed. A spirited interpretation of Musetta was that of Evelyn Scotney, whose voice also proved very pleasing. The entire cast, in fact, was excellent.

"IL TROVATORE."

"Il Trovatore" on the second evening drew the largest house of the season. Special mention in connection with that performance should be made of the work of Jeanne Gordon, contralto, who aroused great enthusiasm in her singing of the Azucena music. Morgan Kingston and Francesca Peralta were also excellent in the roles of Manrico and Leonore.

"LA TOSCA."

The second Puccini opera, "La Tosca," on Friday evening, May 14, was another memorable performance. Florence Easton again essayed the prima donna role and as Floria made a beautiful stage picture as well as singing the music in a very dramatic manner. A new tenor, Mario Chamlee, was the Mario, and proved to have a light voice of much beauty. But it was Antonio Scotti, in his familiar role of the Baron Scarpia, who created probably the greatest impression on this occasion. His baritone voice was much enjoyed and as an actor he leaves nothing to be desired.

"L'ORACOLO" AND "PAGLIACCI."

On Saturday afternoon a double bill was given of "L'Oracolo" and "Pagliacci," both of which were delightfully sung. Antonio Scotti as the evil opium den keeper, Chim-Fang, scored a second triumph in the atmospheric one-act opera "L'Oracolo." The beautiful singing of Marie Sundelius as Ah-Yoe and her charming stage manner made one regret that she did not appear in anything else while here. The acting and singing of the entire company and chorus were of a very high standard.

Following this came a brilliant performance of "Pagliacci." Morgan Kingston drew tremendous applause for his singing of the famous tenor arias, in which he displayed much dramatic ability as well as a voice of great power and richness. Greek Evans was a most satisfactory Tonio, giving the prologue remarkably well. The Nedda of the afternoon was Anna Roselle, who shared the honors with Kingston and sang very well, indeed. Laurenti was again heard in the small part of Silvio and made the most of what opportunity he had. Altogether the performance of this double bill was one of the finest things of the week.

"LUCIA DI LAMMERMOOR."

The season of opera ended on Saturday evening with "Lucia di Lammermoor," the chief interest of this being

in the reappearance of Orville Harrold. His two arias in the final act were magnificently sung and were alone worth going to hear. The sextet fairly "brought down the house" and had to be repeated. Evelyn Scotney was decidedly pleasing as Lucia.

The able conductor for all of the productions was Carlo Peroni, who was well received and on several occasions responded to curtain calls. Altogether the visit of this splendid array of artists was a tremendous success. Dallas hopes to have still more of it another spring!

MUNICIPAL CHORUS MAKES FIRST APPEARANCE.

The recently organized municipal chorus, which boasts of 180 voices made its first public appearance, jointly with the Dallas Symphony Orchestra at Fair Park Coliseum, May 24. The large audience expressed much enthusiasm over the excellent work of this organization. Paul Van Katwijk, dean of piano at the Southern Methodist University, directed the chorus and proved to be a most capable conductor. Through the two cantatas sung by the chorus, which were Sullivan's "On Sea and Shore," and Grieg's "Olaf Trygvasson," Mr. Van Katwijk wielded the baton over the orchestra and chorus together, and brought out splendid ensemble effects. Honors also are due the soloists, George Ashley Brewster, Ruth Fabian, J. B. Rucker, Mrs.

Prophete," the remainder being made up almost entirely of works by American composers. Those represented were Chadwick, Lieurance, MacFayden and Bond, besides the five songs of La Forge.

Nina Fletcher, assisting violinist, showed splendid musicianship and was enjoyed in two groups of solos. Two small compositions by Samuel Gardner, a "Chant Negre" and "From the Canebrake," were charmingly given, and in the "Prize Song" from "Die Meistersingers" Miss Fletcher displayed much brilliancy and verve. Katherine Hoffman played splendid accompaniments. The Schubert Choral Club (a chorus of women's voices) sang one group on the program and again exhibited, as often before, a fine regard for contrasts and good ensemble work.

MARY JORDAN SINGS FOR MUSIC STUDY CLUB.

Mary Jordan was presented recently at an open meeting of the Music Study Club and was heard by about 800 persons in City Temple. Miss Jordan's stage presence was very pleasing and her rich contralto voice was heard to advantage, each number receiving enthusiastic applause. She began with the aria, "O Don Fatale," by Verdi, followed by French, English and American songs, ending her interesting program with Russian folk songs and negro spirituals.

BETSY LANE SHEPHERD PLEASURES IN RECITAL.

Betsy Lane Shepherd appeared in a recital on April 26, assisted by William Redd, flutist. Miss Shepherd made a splendid impression on this the occasion of her first visit to Dallas.

M. T. A. PRESENTS TEXAS COMPOSERS' WORKS.

"An Evening with Texas Composers" was spent on May 8, under the auspices of the Dallas Music Teachers' Association. This is an annual event, and this year the composers honored were William J. Marsh, organist of Fort Worth; Severin Frank, pianist of Waco; Grace Twyman, song writer of Marshall; Harold Hart Todd, pianist of Dallas, and John Burt Graham, of Waxahachie. Harold Hart Todd was also recently honored when the Symphony Orchestra played one of his compositions.

ALDA AND HACKETT ATTRACT LARGE AUDIENCE.

Frances Alda and Charles Hackett in joint recital, under the management of Mrs. Wesley Porter Mason, attracted a large audience to City Temple, and presented a program ranging from operatic arias to English songs. Both artists were in splendid voice and were warmly applauded and appreciated.

MORE THAN THIRTY GREAT ARTISTS IN YEAR'S LIST.

It is the belief of a prominent local music dealer, who has been gathering some statistics on the matter, that Dallas this year has had the greatest musical season, with the largest number of artists presented of any city for the size of its population in the United States. Some thirty or more great artists have appeared in recital, besides orchestral concerts and six performances of grand opera by the Scotti Opera Company, to say nothing of many fine concerts offered by local musicians. Altogether everything points to the fact that Dallas is rapidly becoming a real musical center.

R. D.

Langenhan Repeats Success at Glenville

Christine Langenhan appeared twice during the commencement week at the Glenville (W. Va.) State Normal School, giving a recital on June 8 and singing two groups of songs at the graduation exercises the following day. These reappearances were due to the great success of her first recital there last fall.

Miss Langenhan's voice is a dramatic soprano of unusual power and warmth. Her phrasing and enunciation are especially pleasing, and more pleasing still is the manner in which she brings to the audience all the real meaning of her song. The varied program included songs in several languages, Rachmaninoff's "Floods of Spring" and the "Spring Song of the Robin Woman," from Cadman's "Shanewis," being two of the most applauded numbers of the evening. Among the many encores which were graciously added at the insistence of the audience were Dvorak's "Songs My Mother Taught Me" and Nevin's "The Rosary." Mrs. John E. Arbuckle played admirable accompaniments. On commencement day Miss Langenhan gave a rarely beautiful interpretation of "Connais-tu le pays."

Helen Yorke Repeats Vanderpool Song

Helen Yorke, coloratura soprano, was the feature of a program given at a garden party at Governor's Island on June 3 for the benefit of the Army Relief Corps. The best liked song of her whole program was Frederick W. Vanderpool's "Ma Little Sunflower," which she was compelled to repeat.

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C. G. Husbands and Mrs. J. Roscoe Golden, whose voices were decidedly pleasing. Viola Beck played excellent piano accompaniments for the choral work.

The Dallas Orchestra was heard in the overture to "Rosamund" by Schubert, under the direction of its conductor, Walter J. Fried. It has never played better than on this occasion. The orchestra, too, is a comparatively young organization, but is making rapid strides in musical growth. Both the orchestra and chorus are under the supervision of the music commission of the city, which was appointed a year ago by Mayor Wozencraft to aid in developing the musical life of the city as a civic need, and many good things have been accomplished through them. At this concert boxes were occupied by Gov. W. P. Hobby and Mrs. Hobby, Mayor Wozencraft, members of the music commission, city officials, and prominent local musicians.

SCHUMANN-HEINK CHARMS IN RECITAL.

Among the last few concerts, which ended the musical season here, the recital by Ernestine Schumann-Heink probably deserves first mention. The great singer's voice still retains a remarkable freshness and her interpretations are supremely satisfying in all moods. Especially interesting were a group of songs by Frank La Forge. His "Flanders Requiem" is a wonderful song and was superbly sung. "Out Where the West Begins" was also very effective. The program opened with a classic group containing songs by Bach and Handel and an aria from "Le

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Of fine quality of tone, brilliant in execution and artistic in interpretation, her rendition of this coloratura masterpiece was a revelation. Newark was glad to hear her, and it showed Miss Macbeth that it appreciated her ability and the modesty of her demeanor. It is hoped that the committee for next year's festival will re-engage Miss Macbeth. — Newark Sunday Call, May 2, 1920.

MACON

Of all the singers who have appeared here, none has won a warmer place in the hearts of the people than petite Florence Macbeth, judging from the furore she created. Macbeth made her first appearance in "Thou Charming Bird." As an encore she sang, "Lo, Here the Gentle Lark," and was obliged to come to the front time after time. The program was literally stopped until she added two more encores. Her second appearance (Bell Song) repeated the



tumult. Giving "Caro Nome" as an encore, and as the enthusiasm of the audience was not to be dampened, she gave three additional encores. It is not recalled in the history of the Macon Festival that there has been a more demonstrative audience, and Macbeth deserves every bit of fuss that was made over her. A charming personality and a sincere artist. It is hoped we may hear her again.—Macon Daily Telegraph, May 14, 1920.

BOWLING GREEN

The great sensation of the entire festival was the exquisite art of Florence Macbeth. She sang David's "Charmant Oiseau," and invested it with a brilliance of technique and great tonal beauty, and her rippling trills revealed the great flexibility of her perfect coloratura. Her fidelity of pitch was faultless. At the close of her brilliant cadenza the audience broke into unrestrained applause. No artist has ever appeared in Bowling Green with greater success than Florence Macbeth, and she was reengaged for next year.—Bowling Green Democrat-Messenger, May 7, 1920.

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COLUMBIA RECORDS

Art or Science?

By Romualdo Sapio

ONE hears so much nowadays about musical science and scientific methods, that a natural curiosity is aroused in the mind of the serene observer, to ascertain the true relation of musical art and musical science. Such an investigation, if logically conducted, leads to the conclusion that our entire musical system is on a wrong basis, and science has not been our guide in the upbuilding of musical art. A rather disconcerting conclusion, to be sure, but none the less positive. Many musicians know this, and they do not worry much about the matter, for we are well protected by the accepted law, inured by education and perfectly satisfied by habit. The man who is not satisfied is the real scientist, the man who deals with figures and cool facts, face to face with nature and the laws of sound. To him our musical system appears as a monstrosity.

Sciences are founded on natural laws. The seven terrestrial sciences: grammar, rhetoric, logic, music, astronomy, geometry and arithmetic, all depend on immutable natural factors which have made it possible to reduce knowledge to system. In all of them cause and effect are absolutely positive. No doubt or compromise is admissible. The inclusion of music among the sciences must, therefore, be considered purely in its physical aspect, and as the science of sound. In this aspect music is perfect. Musical art is another thing. Alas! No such perfection, or anything approaching it, can be claimed for our beloved art. Proud of our own creation, fascinated and conquered by its irresistible charm, we are blind to its constitutional defects. But they are there. Like the mother who adores her crippled infant and sees only beauty in her child, we love our art and ignore its imperfections. Wiseacres say that ignorance is bliss. There are people, though, who prefer knowledge to ignorance, truth to error even when truth is unpleasant. For the benefit of this latter class and also to demonstrate how science and art are at variance, let us frankly tell the truth about our musical system.

THE DIATONIC SCALE NOT NATURAL.

To begin with, our diatonic scale, which is the base of the system and divides an octave in seven parts, is not a natural scale, because its fourth note (sub-dominant) and sixth note are not to be found in the harmonics produced by a fundamental sound. They do not exist in nature. On the other hand, nature gives us some other harmonics which we ignore. They are the seventh harmonic, which occurs at the distance of over two octaves and a half from the fundamental, and other harmonics further up, namely: the eleventh, thirteenth and fourteenth. None of these is recorded in our scale. Consequently our ear is not used to them. Should these intervals be brought down and placed in close progression, we would obtain a scale containing eight notes (not seven) between each octave. This would be the perfect scale, the natural scale, in short, the scientific scale. The effect of music built on a scale of

eight notes, instead of seven, and the absolute perfection of harmony in its chords is impossible to imagine with our vitiated ear.

Not content to tamper with the natural scale, in a more ambitious effort to beat nature, we have made matters even worse by adopting a tempered chromatic scale, which divides each octave in twelve even semitones. This division, needless to say, is wholly arbitrary and artificial. The natural beauty of the perfect chord is destroyed. The symmetrical relation of every interval is falsified. The chords which we produce are only perfect in our imagination. Every note of our music is out of tune, and every combination of sounds, except the unison and the octaves, is a discord, from nature's point of view.

It must be said, though, that the advent of the tempered chromatic scale, from the time of John Sebastian Bach to our day, has been the greatest factor in the development of music. The possibilities of musical expression have become limitless. The musical structure has reached a height of gigantic proportions, and there is no telling where this will stop. It is the triumph of art, human art, which we admire so much. No wonder! It represents our own creation—we are proud of it!

Art it is. Science has no part in it. Science is trampled upon, denied! Art, marvelous art, fascinating and alluring with its delusive beauty, is what we recognize. Who cares for simple nature? As long as we remain in this attitude, in regard to music, there is nothing to be done. We shall continue to enjoy music as we have made it, everybody will be happy and perfectly at concord in glorifying the greatness of musical art.

A DEARLY BOUGHT VICTORY.

At what cost this greatness has been made possible, and what we have renounced for its sake, is another question. Who can tell what degree of enjoyment we would have derived from music based on natural systems? A doubt arises whether we have not paid too dear for a victory over nature—if victory it may be called—and a desire is born to know what we have forsaken. But this desire will remain unsatisfied. Even if mechanical devices could provide us with means for an experiment, our ear is too perverted to appreciate the results. The tempered scale has been so long assimilated by the Western world, that it has become almost an inborn sense. According to some scientists, it is hereditary and we are born with it. This advanced theory may give rise to the belief that some persons among those who sing or play slightly out of tune, are in reality the very ones who possess a true musical ear! These unfortunate outlaws of music are perhaps refractory individuals, unable to assimilate our even temperament. Experimental, mechanical tests upon such persons would probably prove interesting to the scientist.

Whatever the case may be, let us get as much satisfaction and enjoyment as possible out of music as it is.

Nobody would dream of destroying our musical treasures or deny the value of musical art for the sake of a purely scientific speculation. We cannot imagine what music would have been if our scale had been built on a scientific (natural) basis. But we do know that, imperfect as it is, our system has been a sufficiently adequate vehicle for the revelation of our great master minds, and has enabled us to appreciate and enjoy the fruit of their genius. Let us be content at that, but let us, at the same time, banish from anything pertaining to musical art the words "science" or "scientific." This beautiful art of ours is only art. It is not a science. It cannot be!

H. P. CROSS IN AUGUSTA RECITAL

Prominent Organist Presents Excellent Program and Scores Success

Augusta, Ga., June 1, 1920.—Not only has Augusta enjoyed performances by the best known Metropolitan artists during the past season, but music lovers of this city have the satisfaction of knowing that Augusta has acquired as a permanent addition to her artistic life a musician of broad attainments, an organist whose talent and training stamp him as eligible to the coterie of America's great organists.

Henry P. Cross came to Augusta last fall after filling several organ positions in the small cities adjacent to New York. After his arrival in the South he became organist at a small church in the suburbs of Augusta. Talent always hews a path, and artistic excellence in time always brings its own reward. However, Henry P. Cross did not wait long for recognition. Within six months after Mr. Cross came to Augusta he was called to the largest church in the city as organist and choir-master. This church is famous throughout the South not only for its historic associations but for the fact that it has for a number of years been the home of the best in church music in this section of the country. Of this church—the First Presbyterian—President Woodrow Wilson's father was pastor for a number of years during the boyhood days of the Nation's chief executive.

The initial recital given by Mr. Cross in the First Presbyterian Church took place this evening. The audience taxed the maximum seating capacity of the building and many were turned away. The program was made up of compositions of classic and modern schools. American composition was represented by a McDowell number. Mr. Cross displayed rare interpretative ability and excellent technic. Forthcoming recitals are eagerly expected. The artist of the evening was ably assisted by Margaret Battle, soprano, and Robert Irvin, pianist. R.

Raisa Arrives Safely in Italy

Jules Daiber, manager of Rosa Raisa and Giacomo Rimini, has just received a cablegram announcing their safe arrival in Italy. Rosa Raisa will spend the next two months on the Island of Capri and will return to America toward the end of September to begin her concert tour.

First Annual Indiana Song Contest

(Grace Porterfield Polk Fund)

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The Second Annual Indiana Song Convention Will Be Held at the Polk Community House, Greenwood, Ind., Summer of 1921.

(Exact date to be announced later.)

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Damrosch and His Symphony Orchestra Win Praise of Italians at Two Rome Concerts

American Organization Not So Well Thought of Until Huge Audience Hears Fine Rendition of Lalo Overture, and Then Enthusiasm Commences—Conductor Damrosch Royally Acclaimed—Powell and Spalding Share Honors—Final Toscanini Concert Closes Season; Noted Conductor Tendered Great Reception—Musical Notes

Rome, Italy, May 18, 1920.—Walter Damrosch and the New York Symphony Orchestra were enthusiastically acclaimed at two concerts at the Augusteo. At the beginning of the first concert the public was rather reticent, still remembering the awful program of so-called American music that had been offered them, but after the magnificent interpretation and rendition of Lalo's "Roi d'Ys" overture people were amazed to hear such perfection and such beauty of tone, the quality of the instruments being quite special, and they burst into an enthusiastic ovation. The Beethoven third symphony ("Eroica") left the public rather cold, except the funeral march, which was greatly appreciated. Gabriel Fauré's "La Fileuse" and Ravel's "Les Pagodes" were exquisitely played, with a delicacy rarely equalled.

John Powell, composer-pianist, played his own "Rhapsodie Negre," winning immediate sympathy. He was wildly applauded and recalled many times. The program ended with the prelude and death of Isolde, to which Damrosch gives an entirely different interpretation to what the Italians are used. He was highly appreciated, notwithstanding the many discussions aroused.

SECOND CONCERT.

The second concert included an Italian composition by a young composer, Sinigaglia, the overture to "Chioy-zotte," delightfully played with a verve and animation that was most admirable. The second number was Dvořák's "New World" symphony, of which the largo and scherzo were especially applauded. The "Meistersinger" prelude followed, powerfully executed, and won an ovation. Then came Spalding with the Saint-Saëns third concerto for violin and orchestra, masterfully played with a beautiful full tone, faultless execution, perfect intonation and admirable style. He was applauded to the echo and requests for encore were shouted, but not granted. The concert ended with Moszkowski's "Perpetuum Mobile," played with precision and fluidity, like one man. The orchestra is really splendid, and Mr. Damrosch may be proud of what he obtains from it.

The premature heat did not in the least interfere with the great desire and curiosity to hear the New York orchestra, as the Augusteo was crowded at both concerts.

A magnificent luncheon was tendered Mr. Damrosch, his orchestra and managers and officials, at the celebrated Campidoglio, in the historical hall of the Orazi e Curiazi, and on Sunday morning the municipal band offered a refreshment at the Giardino del lago in Villa Umberto, but a great many of the men told me they preferred to go sightseeing and were sorry not to have had more time to visit the marvels of the Eternal City.

TOSCANINI CONCERT ENDS SEASON.

The musical season has virtually come to an end on this very day with the final Toscanini concert, with a repetition of the program played on Saturday last, a marvelous program which included the "Luisa Muller" overture, Verdi; the Beethoven first symphony (a marvel in its simplicity, and conducted by Toscanini with a freshness and verve which brought him an ovation); D'Indy's "Istar"; Franck's symphonic poem, "Psyche"; Wagner's "Parsifal" (Good Friday music); and "The Ride of the Valkyries." There were intensity of interpretation, orchestral brilliancy and perfect fusion. All the musicians seemed to be electrified, the result being wonderful rhythm and sonority. The public went wild and never tired recalling Toscanini, who made the orchestra get up and share his triumph. Hats and handkerchiefs were waved and shouts of au revoir were heard from all sides of the house.

THE NEW PEROSI ORATORIO.

Don Lorenzo Perosi's "La Strage degli innocenti" ("The Murder of the Innocents") was such a success that it was repeated three times, Molinari conducting with great effect, paying the greatest attention to the fine shadings, orchestra, chorus and organ forming a perfect fusion. The music is beautiful, full of mysticism; it is sweet and reposing. Don Lorenzo was not to be seen anywhere. The public clamored for him, but in vain. Prices were almost doubled, but the Augusteo was always crowded to its utmost capacity.

MUSICAL EVENTS.

Mme. de Anduaga-Audolf, a fine Spanish pianist, gave a concert at which she played a trying program with marked skill. Her success was immediate and enthusiastic.

Maria Flori, the excellent violinist, played two concerts with very lengthy and heavy programs. She was greatly applauded.

La Casa d'Arte Italiana, an association for the furthering of contemporaneous music, gave the first hearing to works by modern composers, among them Viviani, Savasta, Setaccioli, Gasco, Sapio, Alaleona, Casella, Malipiero and Bossi. To a young Japanese pianist was given the task of playing and making comprehensible some of the most incomprehensible music, if music it may be called; music of the future, like the painting and the bit of statuary that ornaments the small hall.

Italy's great organist, Enrico Bossi, was called to Padua for an organ recital, receiving another of the great ovations he is used to and playing about the same program as he gave here at the Augusteo.

Alys Kubitsky, a Russian mezzo-soprano, gave a concert at the Philharmonic Hall. She sang in French, Italian and Russian with fair enunciation and a beautiful mezzo voce.

Clarence E. Rolfe, Fellow of the Yale School of Music and of the American Academy of Rome, played an original piano composition of his entitled "June" (a reverie), on the occasion of the vernissage of the twenty-fifth anniversary exhibition. The composition is very tuneful and was played with a great deal of poetry.

Ricordi has published some new music by Domenico Alaleona, who achieves a success with his two act opera,

"Mirra," at the Costanzi. Puccini telegraphed his congratulations, and Mascagni wrote him a most flattering letter.

Dante Alderighi, the pianist, has been playing concerts in Florence, Naples and Bologna with great success.

At the Roman Lyceum, the Queen Mother honored the association with her presence and listened to a concert of ancient music especially gotten up for her. She had a pleasant word for every artist.

Summer seasons are being prepared in all the principal watering places; opera and concerts will be given.

D. P.

Noted Artists for Tacoma Stadium Concerts

Tomorrow, June 25, marks the beginning of the summer series of concerts to be held at the Stadium in Tacoma, Wash. So successful was the series last season that the public spirited citizens who inaugurated the movement redoubled their energies for this year. The opening concert is to be given by Anna Fitzu, soprano, and the succeeding ones are scheduled for July 14, Merle and Bechtel Alcock; July 21, Francesca Zarad; July 28, Theo Karle, and August 4, Mme. Schumann-Heink. In the formal announcement the committee says:

"The success of last season and the hearty support given this great musical enterprise, assures the committee of a desire on the part of the citizens of Tacoma and vicinity to perpetuate this annual series. With this thought in mind, your committee has engaged a course of unusual excellence and merit. Artists of the first rank will again be found on the list of attractions. Stars, new to the Northwest, will make their appearance in the Stadium, while some old friends and favorites will be offered."

These concerts are not conducted as a money making proposition, but purely as an aid to the community life. The manager is John Henry Lyons, director of music in the Tacoma public schools, who has done much to further the cause of music in that section of the country.

Spiering Off for Europe

Theodore Spiering sailed for Europe last Saturday on the Manchuria, to be away until next September, when he will reopen his New York studios.

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announces that she has
returned to the manage-
ment of M. H. Hanson

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Miss Craft will be the soloist:

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Miss Craft's recital programs for next season are interesting and unusual.

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New York

LEO, JAN AND MISCHEL CHERNIAVSKY PLACE A MUSICAL BELT AROUND THE WORLD

An Interview

Prancing around the world is the hobby of Leo, Jan and Mischel Cherniavsky, the three temperamental young Russian musicians—violinist, pianist and cellist. The Slavonic force of their natures impels them to action and more action; they are the personification of perpetual motion. They have just finished sixty-seven recitals in the United States since last October, and are full of regrets at having to cancel their New York, Boston, Philadelphia, and other Eastern engagements, owing to having to leave for South America earlier than contemplated. The reports from different countries and many criticisms indicate that these young men have not only grown in worldly experience, but that there has also been definite development in their music, and it is a pity that New Yorkers cannot hear them again for a long time.

"It is two years," I said, "since you left the United States for other countries. Where have you been during that time?"

Said Leo, the violinist: "We sailed from here for South Africa, where we gave a large number of recitals. Cape-town now has a Municipal Symphony Orchestra, and we gave several concerts with it. It was our fourth visit to Africa in twelve years. We gave seven recitals in Johannesburg, and at each people were turned away. The African Trust is negotiating with us for a brief return visit after we finish in South America. Each of our South African tours has been remarkably successful."

"But what kind of audiences do you get?"

"In Johannesburg," said Leo, "eighty-five per cent. of concertgoers are Jews. Nearly all the millionaires are Semitic, and were poor men when they arrived in Johannesburg; many of them actually walked there, so poor were they. Outside of the Golden City, audiences are made up of English and Dutch. I know some people think that Africa and India are uncivilized, but there is civilization, and more than that, for there is musical appreciation. People will travel for days to hear a good concert."

"Are all artists successful in these countries?"

"No! Unfortunately for many artists, the warm climate reflects itself in the musical taste of the people and they like music full of passion, and therefore only very temperamental artists can succeed at present; but, of course, art is as yet only in the pioneer stage, and in time audiences will become more cosmopolitan in their tastes. At present the audiences must be made to feel keenly the message of the artist, and this can only be done by the artist that feels intensely himself. Owing to the 'flu,' we had to cancel part of the African tour, and so for the balance of the time we took up our residence on a farm in Natal and enjoyed ourselves galloping about on the wildest horses we could find."

"Even on horseback," I said, "you can't walk; you must gallop."

"Yes," smiled the dark, sparkling eyes of the young artist, "life is short and there is so much to be done. From Durban we sailed, at the end of October, 1919, for India, opening in Calcutta on November 24. It was our third Indian tour in seven years and we had a glorious time, for India is the most beautiful country in the world, without exception. There are so many points about this great land that appeal to us, for we realize that only when the Occidental has assimilated the intellectual and spiritual riches of India can we have an ideal civilization. Europe's and America's future lies in absorbing the best things in India, and vice versa, of course. That is, India has to take from the West its utilitarianism and dovetail it into its intellectuality and spirituality. It is a superstition to believe that utilitarianism cannot be spiritual. There can only be a true utilitarianism when it is an expression of truth, and truth is the loftiest of all things. No people realize as the Hindus do that art must be the expression of truth and that truth is beauty and beauty the most desirable of all things, for it is god's perfume. Hence, we love India, because we love the things India stands for. Why, even the public functions are beautiful. We were engaged to play a concert in conjunction with the Vice Regal Lodge Symphony Orchestra at Delhi, at which were present Lord Chelmsford, the Viceroy, all the Maharajahs, and British officers ranking as majors upward. It was a special gathering to discuss Indian Home Rule, and we have never seen such a function—one that combined dignity and beauty and in the oldest capital city in the world, Delhi. It was truly wonderful. Lord Chelmsford we first

met twelve years ago when he was Governor of Queensland. He plays the cello and his children are quite musical. The Vice Regal Lodge Symphony Orchestra has been in existence for fifteen years under the baton of good German musicians. They play all the big works and are doing excellent pioneer work."

"What of this old Delhi?" I asked.

"Oh! old Delhi will soon be new Delhi. American tourists who have not been in India since the war will be interested to see the new city. The government is spending twenty-five millions sterling on its erection. The center of the new capital will be the legislative building with a high tower overlooking the old city and the country for miles around. There will be old fashioned Indian red

stone walls surrounding the place, and outside of these the Maharajahs are building new winter palaces on the avenues approaching the capitol. The British officials will also have their homes in this environment. From Delhi we visited Lahore, Karachi, Bombay, Ceylon and Madras, and from there sailed for Singapore. Our youngest brother, Alex, developed malaria on this voyage, and as I nursed him, I also contracted it, in conjunction with the Singo fever, by the time we reached Java. It took us two and one-half weeks to recover and eliminate the beauty spots resultant from this malady."

"We hear," I said, "that Java is really musical."

"Yes," responded Leo, "probably the most musical in the Orient; but it is too hot there for enthusiasm, so they do not applaud as much as in India. Nevertheless, we had a great tour there, playing fifteen concerts, and will return there in due course, probably in 1924."

"What is your program until then?"

"From now until September, South America; October to December, 1922, England and the Continent. In January, 1923, we are booked with J. and W. Tait for an Australasian tour—our fourth tour in that land, October, 1923, to April, 1924, the United States, and then the Orient in 1924."

"We look forward to revisiting these various countries, not so much from a professional point of view as one of sentiment. We know so many people that we are looked upon, not only as artists, but as human beings, and we like that. It also gives us a legitimate thrill to think that fate has used us as its instrument in being the pioneers of classical music to so many lands, particularly British possessions."

In answer to another query, Leo said:

"It would be difficult to analyze our success, whether it was just the music or personality, or a combination of both. Art, I think, depends on life; forms without throbbing vitality do not live, and therefore cannot perform the aesthetic function they are intended for. Yes, I think we are the most traveled artists in the world, and we are glad to be joy bringers to so many places. The voyages rest us up; in fact, three weeks at sea rests us as much as two months on land; hence, we are fresh and ready for work when we land in a new country."

"That," I said, "accounts for your phenomenal success in those countries."

"Probably," he replied, "but the changing of audiences develops an artist too. It prevents bad habits, getting into grooves, or, as perhaps President Wilson would say, 'developing a one-track brain.' Naturally, playing before so many different kinds of audiences must cut complex and many tracks across one's mental anatomy. We enjoy, just as much as our music, the intellectual stimulation derived from travel. Some musicians become so obsessed with music that they get unbalanced. We aim to be versatile and to see and to understand life on all sides. Life has many phases, and all are fascinating."

THE CHERNIAVSKY TRIO,
which has established an enviable reputation in many parts of the world.



content, intellectual or sensuous as it may be, of the composition being played. No beguiling flourish, no empty garniture, no "playing to the gallery" for ulterior motive, injures the artistic conception of these exponents of pianism.

Such playing as theirs is the honest, pure expression of the men themselves, and the public quickly feels this.

In addition this trio of players exhibited magnetism, personality and virile understanding. All the qualities mentioned always cause an audience to respond and react in a manner truly responsive and definite. The appeal is compelling.

Bookings for Alma Simpson

Future bookings for Alma Simpson are as follows: Banf, Alberta, June 21; Regina, Sask., June 24; Moose Jaw, Sask., June 28; Calgary, Alta., June 30; Edmonton, Alta., July 2; Brandon, Man., July 8; Kenora, Ont., July 9, and Winnipeg, Man., July 12.

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GODOWSKY'S NEW "TRIAKONTAMERON"

Greek, ancient or modern, unfortunately failing to be included among the long list (1) of languages which we speak, we cannot give prima vista an exact translation for the long word which Leopold Godowsky has chosen for the set of piano pieces just issued by G. Schirmer. But we strongly suspect that a liberal interpretation of the word would mean just about what the sub-title says: "Thirty Moods and Scenes." They are issued in six volumes of five numbers each, also each number separately.

One does not need to look farther than the first page of "Nocturnal Tangier," the first piece in the first volume, to see that all the usual Godowsky characteristics are present in force. Harmonically the compositions are distinctly modern, without going to any extremes that suggest "cubism," nor (one is tempted to say, "thank God!") with that attenuated scheme of pedal blurs and augmented fifths which so often take the place of ideas in the modern French school. Of ideas there are a plenty. The compositions are shorter and simpler than many that have preceded them from the pen of Godowsky; there are very few that demand a virtuoso technic and several that are bound to become genuinely and deservedly popular—"Alt-Wien," for instance, which cannot fail to enter the repertoire of every salon orchestra in the country. There is melody a plenty and in the inner voices, that easy, graceful, readily flowing counterpoint so characteristic of Godowsky. One regrets only that he has not written for orchestra; some of his waltz transcriptions—occasionally with five actual contrapuntal voices—would be gorgeous in orchestral dress. Technically, as already stated, the great majority of the pieces are within the fingers of the average pianist. Of color there is abundance, new and ingenious color, in many cases. Rarely does Godowsky write a new set of compositions without devising now genuinely new pianistic effects. In the "Triakontameron" we found two that are new as far as our knowledge of piano literature goes: a new effect of grace notes on the first page of "Twilight Phantasms" (No. 5), in which Godowsky has borrowed in the right hand the peculiar phrase of grace notes invented by Chopin for the trio of the G minor nocturne, but added to it additional grace notes in the left, which make its character entirely novel, and some short running passages, pianissimo and legato, in "Yesterday" (No. 7), in which the two hands, playing identical phrases two octaves apart, without accompanying harmonies, suggest the familiar orchestral combination of bassoon and flute.

Most astonishing of all is the cleverness with which the composer has wrung the changes of three-quarter time—"triple measure," as he calls it. All thirty numbers are in this measure, yet not once does the thought of monotony arise, so cunningly and with so many variations has it been used.

Space does not permit the detailed review which each one of the thirty pieces well deserves. Glancing through the volumes, however, many numbers call for at least passing mention. The very first, "Nocturnal Tangier," achieves the maximum of color effect by the simplest of means. "Sylvan Tyrol" (No. 2) suggests the Brahms of the little waltzes, but only when the bearded one was in his most genial mood, for it is simple, charming and graceful, and has a twelve measure coda that is a poem in itself. This is one of the "sure fire" popular numbers. "The Pleading Troubadour" (No. 6) with its delicate suggestion of his guitar—or was it lute?—is followed by "Yesterday" (No. 7), whose noble melody well deserves a place in some great sonata. "A Watteau Paysage" (No. 8),

with its ingenious cross hand staccato effects, is another of the numbers with popular appeal, while the musician will admire the original harmonic scheme of the following number "Enchanted Glen" (No. 9). "Alt-Wien" (No. 11) breathes the very spirit of "Old Vienna," "Whose yesterdays look backward with a smile through tears," as the motto which heads it says. If this exquisite number is not destined to become a popular hit with low and high brows alike, then our business as a prophet is due to end right now. Next to it is the "Ethiopian Serenade" (No. 12), another ingenious bit of color, with a catchy tune, and then comes "Terpsichorean Vindobona" (No. 13), which in plain English means "Dancing Vienna"—one sees where the Godowsky heart sticks—and sounds very much like it, too. To the fascinating charms of "The Temptress" (No. 15), a lot of us are perfectly willing to succumb, while "An Old Ballade" (No. 16) evokes thoughts of Chopin at his Polishest, and in contrast, "An American Idyl" (No. 17) and "A Little Tango Rag" (No. 19) show how an ingenious writer can out-syncope the syncopists on their own grounds and remain far within the bounds

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of good taste at the same time. Between them "Anachronisms" (No. 18) is so called because its three short pages illustrate as many different national styles of composition, although they are so ingeniously blended that one searches long for the raison d'être of the title. Most of the works in the last two volumes are of greater difficulty than those preceding. The final number, "Requiem" (1914-18), an epilogue after an impressive first part, ends with an astonishing transcription of "The Star Spangled Banner," which reveals, in complicated counterpoint, some possibilities which nobody else ever saw in the old drinking song.

All in all, the "Triakontameron" is the most important contribution to piano literature that has appeared in some considerable time. If Godowsky had lived half a century ago, his compositions would now rank among the classics of standard piano literature. As it is, it will be a long time before the super-excellence of his work meets with its full meed of recognition; however, there are bids for popularity in the "Triakontameron" such as no previous Godowsky work has possessed. It was "Salut d'Amour" that called people's attention to the fact that one Edward Elgar wrote a "Gerontius" and it may be that "Alt-Wien" will cause various new friends to investigate and discover that Godowsky has written a really tremendous sonata for piano.

Little Rest for Cecil Arden

On June 6 Cecil Arden, contralto of the Metropolitan Opera Company, sang to an assemblage which crowded the ballroom of the Hotel Commodore for the benefit of the building fund of the United Israel-Zion Hospital. She scored an emphatic success singing "Ah, Mon Fils," from "Le Prophete," "Mal D'Amore," Buzzi-Peccia, "Oh, No, John, No" and by special request "Eli, Eli." The gentlemen of the committee wrote her saying: "The charm and beauty of your voice inspired the guests to such enthusiasm and warmth that we may truly say that you contributed in a large measure to the success of the affair. You may be interested to know that we raised the sum of \$30,000, and we feel that it was largely due to your inspired singing."

Miss Arden will have very little rest this summer, as she has already been engaged to sing at the Ocean Grove Auditorium on July 10, Portland, Me., July 12, and in New York City for the Zionist Association of America, with the Metropolitan Opera Orchestra, on July 20. Her Fall tour starts the first of September.

Karl Krueger Sails for Europe

Karl Krueger sailed June 15 on the steamship Britannic for Portugal and Spain. Mr. Krueger has engagements in Lisbon and Oporto, Portugal, as well as in Madrid, Spain. On the above mentioned concerts Mr. Krueger will appear with the Philharmonic Society of Oporto, conducted by Raymonde de Macedo, the eminent conductor and pianist. Mr. Macedo is considered one of the greatest Liszt players of the present time.

After the concerts in Spain and Portugal, Mr. Krueger will go to Switzerland and France to visit friends and relatives until September 1, when he sails for Rio de Janeiro, Montevideo and Buenos Aires for concerts. Mr. Krueger achieved great success in South America last season. The Jornal de Commercio of Rio de Janeiro spoke of him as "a notable musician! genuine artist!"

The Havas Agency sent a dispatch to Europe saying "His appearance in Rio de Janeiro had created a sensation." Mr. Krueger expects to return to America in the early winter.

Zarad Honored

Francesca Zarad sang the solo part in the great pageant, "The Sun Worshippers," given in honor of Luther Burbank's seventy-first birthday, and the great scientist named his most beautiful cherry creation "The Zarad," in honor of the diva. Mr. Burbank sent Mme. Zarad the following letter:

Dear Francesca Zarad:

Words can never express the admiration, love and esteem which you have inspired in the hearts of all who have had the joy of hearing your charming voice or have met you personally.

Your bubbling, happy, natural child-like personality is catching and has captivated Santa Rosa and vicinity by storm. It was more than kind and generous of you to make our May Day Celebration a wonderful success. You may rest assured that all who have met you have met a new and lasting inspiration.

May the sunshine of loving friends be yours for all time, is the wish of
LUTHER BURBANK.

Leon Rice Features American Songs

Leon Rice, tenor, has just finished a tour of sixty-eight concerts on the Pacific Coast and he has re-engagements in practically every place. Mr. Rice believes in giving a prominent place to American composers on his programs. Two of these who have been especially favored are Frederick W. Vanderpool and Arthur A. Penn. Three of the former's—"I Did Not Know," "Ye Moanin' Mountains" and "Values"—two of the latter's—"Smilin' Through" and "Sunrise and You"—were featured on all his programs.

Spartanburg and Detroit Declare Enthusiastically for

MARGUERITE SULLIVAN FONTRESE

MEZZO-SOPRANO

Spartanburg, S. C., Festival, May 4, 5, 6

Marguerite Fontrese is a new star in the musical firmament, but her rendition of Amneris fully explained the interest she has attracted. Her role last night did not give her as wide range as that of Aida, but there was plenty of range for her rich mezzo-soprano voice and she soon won the audience. Particularly brilliant was the duet in the fourth act with Radames, and at the close she had a full share of the praise that was showered impartially. Miss Fontrese came to Spartanburg expecting to sing another role, and her easy adaptability was shown by the ease and success with which she carried the role of Amneris. She was a stranger to a Spartanburg audience, and to Richard Hageman, the conductor of the orchestra, and to the other singers, but all congratulated her upon her splendid work and the ease with which she "fitted in." Many of the critics have predicted that she will soon be alongside Schumann-Heink and other great popular favorites, and the prediction is easily understood here now. Miss Fontrese and her friends need have no fears as to her future.—Spartanburg Herald, May 5, 1920.

Marguerite Fontrese, while a comparatively new star in the musical world, quickly won the large audience. There was a change made in the program at the last minute last night, and Miss Fontrese was called upon to demonstrate that she possesses a great amount of adaptability in being forced to sing a role for which she had not rehearsed. Critics declare that the artist already compares favorably with the foremost mezzo-sopranos of the entire world.—Spartanburg Journal, May 5, 1920.

Detroit, May 24, Concert

Miss Fontrese displayed a mezzo-soprano voice impressive in volume and of a wonderfully rich quality. She was heard to advantage, particularly in the "Spring Song of the Robin Woman," from Cadman's "Shanewis." The reception accorded her was enthusiastic.—Detroit Free Press, Sunday, May 30, 1920.

The Hotel Statler ballroom was crowded beyond its seating capacity. Marguerite Sullivan Fontrese added greatly to her big following among Detroit music lovers.—Detroit Free Press, May 25, 1920.



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New York City

Berliners Seem to Have Forgotten Old Customs, and Musical Season Keeps Right On with Much Activity

The Great Mahler Festival in Amsterdam Has Forced Its Influence Over Germany—His Works, Once Hissed at and Little Praised Here, Now Greeted with Great Enthusiasm—Weingartner Concerts at an End; Muck, so Disliked in America, Conducts—A Swiss Quartet Pleases—Also the Klinglers—Modernists—A Munich Zither Virtuoso—Baklanoff a Sensation at "Summer Opera"

Berlin, May 19, 1920.—Never before has Berlin witnessed such a long season of so many interesting and noteworthy concerts as this year. It almost looks as if we were going to arrive at a real spring season, like those of London and Paris. There are still concerts being advertised right up to June, concerts of well known artists who two years ago would have scornfully rejected the suggestion of letting themselves be heard in Berlin about this time of the year. One of the reasons for this prolongation is no doubt the fact that many artists had to postpone their concerts on account of the Kapp-Putsch, being unable to get a hall before now. But, on the other hand, artists of highest popular favor like the singer Joseph Schwarz or Claire Dux, for whom the difficulty of getting a hall does not exist (they always get what they want, because it means "business"), are still giving concerts as if we were in the height of the season.

MAHLER IN BERLIN.

Another noteworthy fact is the sudden rise of Gustav Mahler's fame. While Amsterdam is rejoicing in a lavishly arranged festival in honor of the late master and Willem Mengelberg, Berlin is having a minor edition of the same thing. By Meyrowitz's performance of the huge

second symphony, and Pringsheim's of the fifth, we have lately heard all of them with the exception of the seventh and eighth. This is quite a record for Berlin. It means an undisputable rise of Mahler's fame in Germany. I remember quite well the first performances of Mahler symphonies in Berlin. Every single one of them was a battle. Latchkeys and other noisy instruments were freely used, and in the pit the Mahlerians came to close fighting with the antagonists, while poor Mahler, bowed to the few enthusiasts pressing up to the platform and manfully braved the hissing and shouting of the overheated minds, a wee little suggestion of a sarcastic smile flushing his wonderfully expressive face. If he could have witnessed the enthusiasm after the Meyrowitz and Pringsheim performances, what a reconciliation would he have felt with this most changeable of all things alive, the musical audience! Meyrowitz is not exactly a congenial Mahler interpreter. He lacks the eruptive, suddenly overflowing temperament just as much as the truly Austrian joviality. Yet his performances have just that other most noteworthy merit—to catch the simple, plain mind of the broader masses, securing a thorough understanding on the part of those who do not want to read things into a symphony that were never intended by the composer. The Philharmonic Orchestra, the Kittel Choir, Sabine Meyen, Olga Schäffer and Walter Fischer were the meritorious assistants of Meyrowitz. They all helped to produce the lasting impression which the performance left.

The conductor of the sixth ("Tragic") symphony was Klaus Pringsheim, the musical director of Max Reinhardt's Grosses Schauspielhaus. Pringsheim is a pupil of Mahler, who trained him at Vienna for the career of opera conductor and stage manager. It was therefore to be expected that the performance of the symphony should come off in a truly Mahlerian spirit. And it did. The work itself is not one of the stronger ones, but, having heard it, one cannot say that it could be left out of the chain of Mahler's symphonic works.

With regard to Pringsheim himself, he is no doubt a highly gifted conductor who will surely do well when he gets more of a chance as a conductor of concerts. He gave a finished performance, representing the spirit of Mahler well, paying careful attention to the detail as well as to the frequently most difficult support of those widely spun lines of musical thought that are so characteristic of Mahler.

"HAMLET" WITHOUT THE GHOST.

The Weingartner Concerts have come to an end. They were given the name of the great conductor because—he did not come to conduct them! Narrow minded chauvinists would not hear him any more for the present on account of his political ideas. His place was taken for the last three concerts of the series which had been postponed until the spring by Dr. Karl Muck, who made up most interesting programs and gave excellent renderings in that refined matter of fact style which is his most personal way. Nikisch came over from Leipzig to conduct a magnificent Tschalkowsky program on the even of his departure with the Philharmonic Orchestra on a Scandinavian tour, which in the meantime has begun with sensational success at Copenhagen.

A SWISS QUARTET.

Quite a surprise were the performances of the Zurich String Quartet, which gave four concerts, three of them being entirely devoted to works of Swiss composers, whereas the fourth and last showed that these artists are well aware of the styles of the classics. Apparently there are quite a number of composers now in Switzerland who need not hide their light under the bushel. K. H. Davids' quar-

ter in B is a most serious work. The string trio in D minor by Volkmann Andreas shows refinement of sound, agile spirit and clever craftsmanship; while the somewhat unduly long quartet in E flat by Friedrich Klos dives far below the surface of everyday feeling and emotion.

The playing of the four Zurich artists was in itself a pleasure. An exceptional freshness, a keen sense for rhythm, a completely finished ensemble made one remember the days when the Bohemian String Quartet took the musical world by storm. The press as well as the public was unanimous in its praise.

AND THE KLINGLERS.

The Klingler Quartet is just now holding on to an old practice established by the late Joachim Quartet, giving a series of concerts at which the entire quartet literature of Beethoven is being performed as a wind-up of its season. The Klinglers, as inheritors of the Joachim tradition, are no doubt especially fine when they interpret Beethoven. Their renditions are old fashioned, and this is just their merit. They never exaggerate, they shun all virtuosity. Soundness is their chief aim, and the familiarity with their audience gave their concerts the stamp of the highest class of bourgeois home music.

MODERNISTS.

Hermann Scherchen once more appeared with a program that began with Purcell and finished with Schönberg's beautiful sextet, op. 4, "Verklärte Nacht," after a poem by the late Richard Dehmel. Josef Mann, the principal tenor of the Opera, sang four quaint old German songs of the sixteenth century with string accompaniment, well selected samples of middle age folk music, rather queer in declamation and melody but almost expressionistic in style. Again one could note that these old composers were by no means so far from the endeavor of our modern composers who try to find a more flexible form for their emotion than the narrow arithmetical four and eight bar period. There was also a magnificent prelude and double fugue by Oskar Fried on the program, which has not been heard in Berlin for many years.

ZITHERING.

A rather funny experience was the concert of a Munich zither virtuoso, Lorenz Obermair. A special sort of enthusiast, who gave a program of his own compositions, beginning with a "sonata"—think of it, a real sonata for the zither, with an ardently worked canon in the slow movement. A phantasia, "Mein Leben" (after hearing this piece of music I can but wish everybody so happy a life as Herr Lorenz Obermair's, of Munich, seems to be), a suite, being a "Souvenir de Switzerland," and so on, were the compositorial output of the strange musician. But, joking aside, Herr Obermair is a thorough virtuoso on his instrument, and his playing was quite a lecture to those who will not believe that even on the zither one can make music worth listening to.

BAKLANOFF A SENSATION.

There is what they call in Germany a "Summer Opera," now running at the Walhalla Theater. By this term the class of this enterprise is already marked. The general level is rather low, but the succession of stars helps to fill the house. The clou so far has been the appearance of George Baklanoff, who spent a few days in Berlin and was heard at a grand concert and afterwards in "Pagliacci." It was, of course, a huge sensation. A few days later Jadowker appeared on the same stage. He was succeeded by Josef Schwarz. Although the charges for admission are by no means low, the Berliners flock to such incongruous performances as if they had no State Opera or the Charlottenburg Opera, both of which are giving performances which are unquestionably far beyond what the Walhalla Theater can offer. It seems to come out much like the experiment of the good farmer who came to town in order to see the giant bull. When he asked his town relations where it was to be seen, they had no idea that its home was only three houses away from them; they always went to the country when they wanted to see the bulls.


H. W. D.

Francis MacLennan Called Abroad

Francis MacLennan, the tenor, who sang abroad for so many years previous to the war, received a cable from Dr. Lowenfeld, director of the Municipal Opera at Hamburg, asking him to come back and resume his former position as leading heroic tenor of that house. Mr. MacLennan has the offer under advisement.

Ottile Schillig to Appear in "Own Home Town"

Ottile Schillig, whose "home town" of Port Gibson, Miss., goes on record as recognizing the fine success she has made in New York, has been engaged for a recital there next season. Miss Schillig opens her coming fall tour with a recital in Aeolian Hall on October 18.



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CINCINNATI COLLEGE OF MUSIC STUDENTS PRESENT "FAUST"

Springer Opera Club Does Creditable Work in Annual Production—Orchestra and Chorus Join in Giving Third Concert of Season—Grace Gardner's Pupils Heard—Conservatory of Music Recitals—Trinity Orchestra Gives 107th Concert—Mt. St. Mary's Seminary Concert—Notes

Cincinnati, Ohio, June 5, 1920.—The annual performance of the Springer Opera Club, which is composed of the students of the College of Music, was given on the evening of May 21, at the Odeon. There was a good sized audience present and the applause denoted the esteem in which the young singers are held. The performance proved to be a very enjoyable one, and gave evidence of careful training. During the war these productions were suspended owing to the fact that a number of the students were in military service. In addition to the singers the college orchestra, assisted by musicians from the Cincinnati Symphony Orchestra, added to the pleasure of the occasion.

Gounod's "Faust" was sung, under the direction of Armand Balendonck, he making his initial appearance here as an operatic conductor. Mr. Balendonck was formerly associated with the French opera at New Orleans, and proved himself to be a capable director. The "Faust" performance was very creditable; however, the lack of scenic possibilities of the hall were somewhat of a handicap. While the honors were divided between Evangeline Hur and Mary Kelly as Marguerite, both displayed ability of more than ordinary merit. The cast was as follows: Marguerite, Evangeline Hur and Mary Kelly; Siebel, Helen Correll; Faust, George Rambo; Martha, Augusta Litzendorf; Valentine, George Seger; Wagner, Clyde Knost, and Mephistopheles, Richard Fluke.

The third concert of the orchestra and chorus of the College of Music was given at the Odeon on the evening of May 11. The audience packed the house to its utmost capacity, and, under the direction of Albino Gorno, a most delightful program was rendered. In addition to the large chorus there were a number of soloists. The program began with the concerto grosso in D of Handel, played by the college orchestra in an excellent manner, with Oscar Thier and John Eichstadt as the solo violinists. The chorus of youthful ladies' voices sang the "Angels' Chorus" from Liszt's "St. Elizabeth," the chorus of the mermaids and fairies from Weber's "Oberon," and the finale from the third act of "La Gioconda." The ensemble effects secured were of a highly commendable order.

The instrumental soloists included Marie Niehaus, who gave a delightful performance of the last movement of Rubinstein's D minor concerto; Esther Renke, who played two movements from the first symphony of Guilmant for organ and orchestra, in which she exhibited rare ability; W. Howard Storey, who played the "Scenes de Ballet" of De Beriot in a good style, and Ralph LeVine, who rendered admirably the E flat concerto of Liszt. Helen Correll, Nell Korn, Billie Spellacy, Augusta Litzendorf, Edith Crosswhite, George Rambo, George Seger and Richard Fluke sang the incidental vocal solos. The concert terminated with the orchestra's playing of the first and last movements from the "Sylvia" ballet of Delibes.

GRACE GARDNER'S PUPILS HEARD.

The professional and advanced students of Grace Gardner gave a very entertaining concert at Odd Fellows' Temple last week, before an audience that filled the hall. Among the many selections on the program were two very pleasing numbers composed by Miss Gardner. These, as well as the other offerings, were ably rendered.

CONSERVATORY OF MUSIC RECITALS.

A number of the recent recitals that have been given at the Cincinnati Conservatory of Music are as follows: Dorothy Richard, violinist, a pupil of Jean ten Have, the occasion being her graduation; the class of Mr. Lyford appearing in a number of original works; an ensemble under the direction of Karl Kirksmith, a feature of this evening being the playing of Alecia Hardtner, a girl of twelve years, who displayed more than usual talent, and Mr. Thalberg and John A. Hoffman presented their pupils in a joint recital.

TRINITY ORCHESTRA GIVES 107TH CONCERT.

The Trinity Orchestra, composed of seventy-two pieces, gave its 107th concert at Emery Auditorium on the evening of April 30. The program was enthusiastically received, the performers again proving their worth under the careful training of Director George R. Myers.

The Trinity Orchestra was organized about six years ago with not more than six members by George R. Myers, and under his able direction it has steadily grown in worth. This is one of the largest volunteer orchestras in the country. Its services are donated for many and varied kinds of celebrations and public benefits. It is sustained by beneficent gifts. The orchestra's success has been very notable, indeed. It is known as Cincinnati's All-American Orchestra.

BOSTON SCHOOL OF MUSIC TO ESTABLISH LOCAL BRANCH.

The Boston School of Music, which maintains branches at Springfield and Dayton, Ohio, and Fort Wayne, Ind., has purchased a building at the northeast corner of Sinton and Nassau streets, Walnut Hills, for \$15,000, and will establish a school for teaching string music.

MT. ST. MARY'S SEMINARY GIVES CONCERT.

The first concert by the chorus and seminarians at Mt. St. Mary's Seminary took place on the evening of June 4, in the hall of the institution at Cedar Point. A number of invited guests were in attendance, as well as the faculty and student body. The chorus of thirty voices, directed by John H. Fehring, showed the effect of careful training. The program was divided into three parts, the first containing an example of the polyphonic and the more modern religious schools; the second was given over to solo numbers by the assisting artists, George Mulhauser, tenor, and Edward A. Fehring, baritone, and the last was made up of secular numbers. The enthusiastic reception by the

audience was an indication that the pleasure the performance afforded was real.

NOTES.

The Plymouth Choir, of Plymouth Church, Price Hill, gave the third performance of "The Gypsy Rover" on the evening of May 18, at the Western Plaza. The cast, including the chorus, numbered fifty persons, and had the support of an eighteen piece orchestra. The affair was directed by Goldie R. Taylor. Two successful performances of this work were given in January, and the third was presented at the request of a number of interested persons.

Marjorie Hankinson Squires, who received her early training at the College of Music and who has had much success in the East, appeared as the soloist at the White Breakfast of the Rubinstein Club, New York, on May 1. As a result of this she was engaged as soloist for the Maine Festival in October and for next season's artist series of the Rubinstein Club in New York.

The regular summer concert season at the Zoo Gardens began on Sunday afternoon, May 23. The first organization to appear was the Royal Scotch Highlanders' Band, under the direction of Roy B. Smith. The initial program was made up of classic and popular numbers, and was much appreciated. The soloists included Beatrice Kendall Eaton, contralto; Bobbie Brolhier, tenor, and James Howard, xylophone.

"The Feast of the Red Corn," an operetta by Paul Bliss, was given on May 28 and 29 at the Zoo Gardens under the auspices of the Cincinnati Civic and Vocational League. The musical director was Theodore Hahn, Jr., and Helen Schuster-Martin directed the program, which included some spectacular masques. More than 300 children took part in the affair. A large number of people witnessed the performance.

The violin pupils of the Goldenburg School were heard in recital on the evening of May 14, at the school hall, under the direction of Helen Kohnle Alexander, principal of the violin department.

A paper on "Music After the War" was read by Carl Hugo Grimm at a recent meeting of the Musicians' Club. W. W.

Final School Memory Contest

The second annual Final Music Memory Contest in the elementary schools of Greater New York was held in the Washington Irving High School on Friday evening, June 11, and was won by P. S. 127, of Brooklyn. This event was the culmination of months of endeavor on the part of musically inclined pupils. At the beginning of this term a list of about fifty standard selections, embracing oratorio, grand opera, light opera, American art songs, European folk songs, and well known instrumental numbers, was placed in all of the elementary schools, and the pupils were invited to familiarize themselves with these selections. Those interested devoted considerable time to this purpose, both after school and at home, in addition to the time that could be devoted to this purpose in school hours. During the month of May the schools desiring to test their knowledge of these compositions chose a team of five pupils who contested with teams from the other schools of their district for a district prize. The final contest was between the winning teams of the various districts. The schools winning the district contests received banners bearing the name of the school and the district, while the school which won the city contest was presented with a silver cup, the donation of Charles M. Schwab.

The following selections were used in the final contest: "Tinker's Chorus" ("Robin Hood"), "Deep River," "The Year's at the Spring," "Funeral March of a Marionette," "With Verdure Clad" ("Creation"), "Triumphal March" ("Aida"), "Vesti la Giubba" ("Pagliacci"), gavotte ("Mignon"), "Sally in Our Alley," "And the Glory of the Lord" ("Messiah"), Musetta's song ("La Bohème"), trio ("Faust"), "O Promise Me," "Ode to Joy" (ninth sym-

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phony), "Dream of Love," "Minute Waltz," "Caro Nome" ("Rigoletto"), andante ("Surprise" symphony), "Believe Me," "Marche Militaire."

The contest was followed by a contest in which the following artists appeared: Jerome Swinford, baritone; Gabriel Engel, violinist; Lois Ewell, soprano, with Alexander Fichandler, principal of P. S. 165, Brooklyn, pianist.

In the contest, out of a possible 200 points, the following scores were made:

District.	School.	Points.	District.	School.	Points.
3	12	183.8	24	36	164.6
4	91	195.9	25	174	185.8
5	71	Absent	30	130	101.9
6	40	145.7	31	122	176.8
8	93	197.7	32	156	166.6
9	76	196	33	43	167.4
11	86	187	34	23	177.9
12	168	171	36	178	166.3
13	184	153.2	37	127	199.9
14	85	119.7	38	153	187.7
15	157	159.7	39	150	188
16	52	150	40	108	199.8
17	30	181.7	43	44	181.4
18	52	146.2	44	58	Absent
19	51	164.3	45	93	169.1
20	20	176.6	46	27	184
21	4	173.7	48	3	188.8
23	46	184.5			

Frida Stjerna a Favorite

Frida Stjerna, the Swedish soprano, is fast becoming a great favorite at the Swedish Church of Gustavus Adolphus, in East Twenty-first street, New York. On May 30 she sang there at a confirmation service, and on June 12 she was soloist at an entertainment in the church house. Among the songs Miss Stjerna sang on June 12 were Liza Lehman's "Speak Roughly to Your Little Boy" (a song for children) and the "Norwegian Echo Song" by Thrane. For an encore she gave Lehman's arrangement of "Annie Laurie." She also sang a group of Swedish folk songs.

Miss Stjerna's charming personality as well as her beautiful voice gained for her much sincere applause.

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"IF PUBLIC IS PLEASED YOU ARE AN ARTIST"

Even if You Stand on Your Head to Do It"

Winifred Byrd, the Popular Little Pianist, Expresses Her Interest in the Virile and Vital Things—
Is Impatient with Those Who Blame Because of Differing Opinions—Tells of Her
Unique Experiences—Loves the Out of Doors

"Gee! But she's sure full of pep!" In the vernacular of the average doughboy of the A. E. F., this was one of the very highest compliments to be paid any one of the feminine persuasion, and the writer could not help applying it mentally to Winifred Byrd when they chanced to meet, not in the role of pianist and listener, but the more intimate one of being "just folks." For in spite of her diminutive size, Miss Byrd reminds one of a suppressed volcano, ready at the first opportunity to break forth, so great is the vitality, held latent only by the remarkable will power which is peculiarly her own. It is no wonder that the artist has been called "The Wizard of the Piano," "The Tigress," "The Little Devil of the Keyboard," "Punch," and other such interesting names, evidently with the desire to sum up the indescribable something which makes her personality and her art particularly her own.

"How do you feel to be called such queer names?" asked the writer, trying to imagine just how she would feel about it herself.

"Oh, I don't mind it so much, although it never fails to amuse. You see, I presume it is because I do not like conventional pianists and those whose playing might be termed pedagogical. I do not believe in any kind of art that is lacking in vitality. I may not care for a certain artist's work, but if I feel that indefinite something which marks the genuine sincerity of that artist, that playing must command my respect if not my admiration. I could listen to the most excellent kind of playing or singing, but without that something it fails to interest. I think this applies also to painting, sculpture, literature, everything; without the sincerity of the creator expressed therein, it fails to appeal. I try to see the good things in another artist's work, even though I may not agree with him on many points. I like individuality in interpretative work. For this reason, I presume it is that I want music that is full of life and vitality, and that is the kind I find myself wanting to play. After a while I may be able to think



Photo by Lustration News

WINIFRED BYRD,
And one of her four-footed friends.

more calmly about things, but now I find myself leaning toward compositions of the bravura type. Things should have fire and sweep and vigor to interest me now, and so I play a great deal of that kind of music.

"Now please don't go and say that I don't like the splendid, serene compositions which the great masters have given us. I admire intensely the works of Beethoven and the other classic composers, but I do not play them now. Rather, I find the works of Tchaikowsky, Liszt, Chopin, Rubinstein, and the more modern composers appeal to me more. And, since I believe that if you are sincere with yourself, you cannot fail to reach your audiences, those are the kind of things I play.

"But just because you may not happen to like the things I play is no reason why you should criticize them adversely. That is just what Mary Garden meant, and I think she was just right. For after all it is the public whose opinion really counts, for if you can put things over with the public—not for just a brief spurt, but so well that the public will continue to be pleased—you are a real artist, even if you stand on your head to do it."

Now, of course, the entire musical public knows that Miss Byrd has achieved remarkable success during the two seasons—you could scarcely call it more, since she came out at the very end of one season—that she has been appearing in public. This last season her tours took her three times through the South and to the Pacific Coast, in addition to numerous appearances with orchestra and her recitals in New York.

When questioned about her travels, Miss Byrd told a rather amusing episode which marked the opening and closing of one of her tours.

"I started out last fall in October, the opening recital being given in a town in South Carolina. It was so warm, I thought I would never be able to finish the program. The people in the audience waved fans and mopped damp brows, and poor little me! I nearly wilted. From there I went on through the South to the Pacific Coast and North, ending the tour at Lewiston, Idaho, in February. There it was many degrees below freezing—unusually cold even for that proverbially cold State. It was necessary to heat the theater a day before the concert in order that the audience might be half way comfortable. But the stage was a regular ice box and could not be made comfortable, so they arranged electric stoves around me and on the piano. Even so, I can assure you I felt far from warm. However, after I got 'warmed up' musically and physically, we were able to turn one of them off."

"How did you like the audiences? Judging from the notices in the various papers throughout your tours, you have nothing to complain of in the manner of your reception."

"Oh, I loved them. But do you know, I find wherever I go the country over that piano recitals are not popular. It seems to me that the fault must lie in the fact that the programs are not made up with enough care. Their lack of popularity is also due in my opinion to the German pianists and those of a pedagogical type, who gave long and not particularly interesting programs. To look at some of the programs, you might really think the motto of the artist to be 'Drive Them Home,' instead of 'Attract.' In so many places, people have said in their own defense for their failure to attend piano recitals, 'We have never had them made interesting to us.'"

"And speaking of audiences, I had a most delightful experience in Salem, Ore. Now you must know that I am

very fond of Salem, because, you see, I was born there, and I also know that Salem is not much given to going to piano recitals. Therefore, you can appreciate my amazement when we found that it had been necessary to arrange to give the concert in the armory, instead of the theater where it would ordinarily be given, owing to the demand for tickets. And the armory was filled, people coming from many little towns around. When I came out on the platform, the audience arose. I was so touched and pleased, I felt I wanted to give the last bit of myself in making the program a success. It was great to get home again after living away from there for ten to twelve years and have such a wonderful reception. I am very proud to hail from Oregon and I have a firm belief in the musical future of that State. People out there believe in doing big things in a big way."

"And now?"

"And now I am having a wonderful vacation down at Sea Girt. There I have a cottage for the summer, where I can practice, in delightful peace and quiet, for as long as I like, and if I choose there is the dear old ocean just waiting for me to have a dip. If there is anything which rivals my love of music, it is my delight in the great out-of-doors and in my dear four-footed friends."

She rose abruptly.

"I just begrudge a day spent in town, when all out-of-doors is so wonderful, so I'm going to get an early train back to my cottage," she said in parting. And the writer confessed a fellow feeling and a kindred desire to play truant.

H. R. F.

Letz Quartet a Favorite at Colleges

The Letz Quartet has been booked for two concerts at Columbia University, New York, on December 8 and March 17 next. In February it will devote two weeks of its Southern tour to the different colleges and schools in Virginia, the Carolinas, Florida, Georgia, Alabama, Mississippi and Tennessee. It will also give a series of three concerts at Smith College, Northampton, Mass., on January 19, March 2 and 16. In December and January the quartet will be heard also at some of the leading colleges in New York State and New England. Last season the organization enjoyed like popularity with various educational institutions, numbering among its engagements Yale, Harvard and Columbia universities, Oberlin College, Peabody Conservatory, New York State Normal School, Fredonia, Hollins College and Anderson College.

Recent Bookings for Lambert Murphy

Lambert Murphy, the American tenor who is soon to make a London recital debut, will sing next season in Fort Worth, Georgetown and Houston, Tex. These engagements were recently booked, as were also recital appearances in Rochester, N. Y.; Clinton, Ia., and St. Thomas, Ontario.



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James Slevin Sails for Europe

On June 19 James Slevin, who was honored by Pope Benedict XV for his activities in promoting classic liturgical music, and through whose efforts the choirs of the Vatican and the Roman Basilicas visited America last year, sailed for Europe on the S. S. Patria. Mr. Slevin will proceed direct to Rome to bring back this renowned organization, through an arrangement made with the Brunswick-Balke-Collender Company, which firm will undertake the perpetuation of ritualistic singing by the Papal choirs for phonograph usage for worldwide distribution. The problem of recording the singing of so large a body of choristers has heretofore never been successfully solved.

The Vatican soloists and choirs will again tour America through an arrangement reached between Mr. Slevin and the Brunswick-Balke-Collender Company with the International Concert Bureau to visit the cities in which sched-



JAMES SLEVIN.

uled concerts were cancelled last year owing to the recall of the choirs to Rome to participate in holiday services.

"The unusual opportunities for arousing popular interest in classic liturgical music constitutes the primary reason why the Vatican has again consented to permit the choirs temporarily to leave the Eternal City," said Mr. Slevin. "That such an interest exists and is widespread is shown by the remarkable official reception accorded the Vatican choirs upon the arrival of the organization in New York and elsewhere last year throughout its record breaking tournee of the country. To afford the greatest possible opportunity to stimulate that interest universally, it is felt that the talking machine offers opportunities unequalled in any other direction, and it was particularly gratifying to Rome that this great enterprise is to be undertaken by an American concern. It is conceded that to attempt to record the voices of so large a personnel is an innovation without precedent. At the same time confidence in Yankee ingenuity prevailed. As relates to the concert tour incidental to this undertaking, it will be remembered that last year's visit of the choir was cut short by the recall of the singers to Rome to conduct the ritual of important holidays, with the result that many communities that were eager to hear the Vatican singers and which had made elaborate arrangements to that end were deprived of the privilege. There is a disposition in Rome to consider the disappointment of those centers and to go to great lengths to permit of the fulfilment of deferred engagements in order that the Papal choristers may be heard in person. My visit will be largely in the interests of that aim—to crystallize the generous sentiment that prompts the Roman Basilicas to contemplate the absence of their most cherished ritualistic feature in order that these neglected American communities may not be longer slighted. I have reason to hope that arrangements can be reached to embrace every city so situated."

Hughes Pupil in Recital

Elizabeth Bachman appeared in a recital at the studio of Edwin Hughes on the evening of June 18, presenting the following program: Beethoven, sonata, op. 28, ("Pastorale" sonata); Schubert, impromptu, E flat; Mendelssohn, duetto; Schumann, novelette, op. 21, No. 1; Chopin, polonaise in C minor, nocturne in G major, valse in E minor; Debussy, "Claire de Lune"; Fannie Dillon, "Birds at Dawn"; Strauss-Schütt, "Künstlerleben Waltz."

Miss Bachman's playing is characterized by technical finish, a beautiful tonal quality and much of interest in the way of interpretation. She is from Bristol, Tenn., and has been a member of Mr. Hughes' class during the past season. This recital is the first of a series which are to be given by Mr. Hughes' artist-pupils at his studio during the months of June and July.

Daiber Still Manager of Raisa and Rimini

Jules Daiber, manager of Rosa Raisa and Giacomo Rimini, wishes to contradict rumors that have been brought to his attention to the effect that these two artists will no longer be under his management for next season. Local managers with whom he has entered into contracts for the appearance of these two artists are assured that he has the sole and exclusive authority to represent these artists and to enter into contracts with local managers for their services. Any statement not in accord with the above facts is false and inaccurate.

Catherine Marie Slevin in Recital

An interesting recital was that given by Catherine Marie Slevin, pianist, in New York, on Tuesday evening, June 8. There was a large and appreciative audience which thoroughly enjoyed each number on an excellent program which opened with the Sgambati "Rappelle-toi." Perhaps the best thing she did was the Rachmaninoff prelude, in the interpretation of which she proved herself to be a musician of very real attainments. Mendelssohn's scherzo completed her first group. The Brassin arrangement of Wagner's

"Magic Fire" music, the Bellinger concert waltz, Grieg's lovely "Humoreske," and a group of Chopin; completed her programmed numbers. Miss Slevin is a young pianist who has not yet appeared before the general public, but her success should encourage her towards the attainment of her goal.

The same program was repeated on Thursday evening, June 8, at the College of St. Elizabeth, Convent, N. J., before an equally enthusiastic audience.

PROMINENT SYRACUSE ALUMNI RETURN FOR NOTABLE CONCERT

Program Made Up of Works by Former Students and Faculty, Performed by Syracusans Who Have Become Well Known in the Musical World

Syracuse, N. Y., June 11, 1920.—The Golden Jubilee week of Syracuse University was opened Thursday evening, June 10, with a concert of singular interest in that all of the works in the program were composed or arranged by alumni of the College of Fine Arts or its faculty, and that the soloists were also alumni members who have become prominent in the musical world. The latter included such well known names as Lucy Marsh Gordon; Morton Adkins, of the Society of American Singers; John Barnes Wells, President of the University Glee Club of New York City; Alexander Russell, musical director at Princeton University and supervisor of the musical performances given at the Wanamaker stores; Maria Wittkowska; Dr. Adolph Frey, of the Syracuse University faculty; Frederick Schlieder, organist of the Marble Collegiate Church of New York; Victor Miller, pianist, of New York, and Prof. Charles E. Burnham. Joseph J. McGrath played his organ sonata, for which he was awarded a prize in an all-American competition conducted by the Woman's Federation of Musical Clubs. Harold Owen, a 1919 violin graduate, presented a "Legende" of his own composition. Dr. Joseph Seiter and Louis Baker Phillips conducted a small orchestra in the rendition of their own works. The composition offered by Dr. Frey, romance and allegro scherzando, was written especially for the Jubilee Musical. There were also compositions by Miller, Lane, Berwald (a "Hymn of Praise," written for the occasion and sung by a woman's chorus, men's glee club, with Lucy Marsh Gordon as soloist and Dr. Berwald conducting), John Barnes Wells, Frederick Schlieder, Harry L. Vibbard (the opera "Laila," to the libretto of Morton Adkins), Hoester and Stickle. The closing number was a choral, "Sing Unto the Lord a New Song," by Alexander Russell, sung by the men's glee club, Charles E. Burnham, Robert S. Sargent, Howard Lyman, John G. Ray and C. Harry Sandford, Mr. Russell conducting.

It was, indeed, a remarkable occasion, and the enthusiasm of the huge audience knew no bounds.

Fitziu to Go Abroad

Anna Fitziu, popular American soprano, has been engaged as a guest soloist for the open air concert at the Tacoma (Wash.) Stadium, on June 25. Miss Fitziu will immediately return to New York, where she will sing at the City College Stadium, on July 3, before sailing for Europe on July 12. She is going abroad to sing some concerts and will also have some performances with the Paris Opera Company in September.

R. E. Johnson, her manager has already booked a large number of concerts for next season.

Hirst's Songs at Westminster College

Minette Hirst's songs are gaining in popularity daily. In two concerts given at Westminster College, New Wilmington, Pa., on April 14 and June 1, songs by this talented composer were presented and enthusiastically applauded. At the first concert three songs—"A Little Drab Wren," "The Quest" and "Sylvia Divine"—were sung by Laura Bailey, and on June 1 "Till Daylight Peeps" was rendered by Grace Sowash.

Museum of Music Incorporated

Supreme Court Justice Tierney, of New York, has approved the incorporation of the American Museum and Temple of Music, Inc., which purposes to "erect and maintain a building suitable to contain and preserve objects of art, interest and instruction relating to the history, science, art, influence, utility and production of music. The organization expects to become affiliated with the National Federation of Music Clubs.

Mrs. Frank A. Seiberling, president of the N. F. M. C., has been elected president, and the directors chosen are Charles Sumner Ward, Sarah Cleveland Clapp, Edna Marione, Mrs. David Allen Campbell, Supreme Court Justice Guy, Albert E. Ruff and Hortense T. Jebley.

Godowsky Master School Creating Interest

Horner-Witte, of Kansas City, Mo., has announced the opening on Monday, June 7, of the Godowsky Master School in that city. There was a heavy enrollment for this year and already the students are manifesting a tremendous interest in the work and have even begun to inquire about Mr. Godowsky's classes for next summer. The only problem seemed to be in housing the students who flocked from various parts of the country to take advantage of the splendid opportunity to study with this pedagogue, but Horner-Witte has finally located them all comfortably.

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THE MUSICAL COURIER EXTRA

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NEW YORK THURSDAY, JUNE 24, 1920 No. 3098

The opera at Malta recently dug up an early work of Puccini, "Edgar." The Corriere di Milano remarked: "Since it had so long reposed in peace, somebody was badly inspired to disturb its repose."

A fund of \$250,000 is being raised to guarantee the Toscanini-Scala Orchestra tour here next season. No fund was raised in Europe to guarantee the Damrosch-New York Symphony tour over there. But that's different.

C. A. Ellis, formerly manager of the Boston Symphony Orchestra, is about to go to Europe for a pleasure trip. He declares to a MUSICAL COURIER representative that he has retired permanently from the musical field. Also it is his view that unions are not good for symphony orchestras.

Walter Damrosch is making quite a collection of medals on his swing around the European circle with the New York Symphony, the latest one presented to him being that of the Royal Musicians' Company of London. He will come home with a chest as covered with as many of them as some of the boys brought back from France—even if they are not the same kind.

Paris is losing one of its best operatic conductors next season in the person of M. Ruhlmann, who is going to Brussels, where he will conduct opera at the Theater Monnaie and also direct the orchestra of the Society of Popular Concerts. Ruhlmann at the Opéra and Wolff—the Metropolitan French conductor—at the Opéra-Comique are the only two men among the operatic conductors in Paris who really amount to much.

Nobody has done more in this country to develop choral singing by women and to arouse interest in it than Victor Harris and the St. Cecilia Chorus which he has drilled for years past. In that time Mr. Harris has accumulated a large library of compositions for women's voices which, not being in the present repertory of his society, are lying in a chest in his studio doing nobody any good. This is not Mr. Harris' idea of helping out, and he would be glad to place the library at the disposal of some choral organization which can make use of it. Any organization interested may communicate direct with him at his studio, 140 West 57th street New York.

The MUSICAL COURIER very often scoops the entire musical press on the news of music, but not often does it have an opportunity to beat the dailies on a news story. In the MUSICAL COURIER for June 10, there was a review of the North Shore

Festival, and in it this paragraph: "James Patten, a grain man, has done much in years gone by for the Northwestern University, but it has been said he has refused recently any further big contributions and, if it be true, has resigned from the board of directors of that institution." Just one week later, on June 17, the Chicago Tribune picked up this story and considered it worth while enough to run at length on the front page with display headlines: "Patten, Giver of \$1,500,000, Severs Ties with Northwestern University." In the story which followed everything which has been reported in the MUSICAL COURIER one week earlier was restated and confirmed.

Translated from an editorial in Le Canada Musical: "A little investigation, conducted by us among the most prominent artists who have visited Montreal, has led us to the conclusion that the three greatest conductors in the United States are Leopold Stokowski, Ossip Gabrilowitsch and Artur Bodanzky. This expression of opinion came from musicians of different nationalities and, in consequence, is entirely independent of any interested sentiment."

It was Adelina Patti's desire, as expressed in her will, to be buried in the famous cemetery of Pere Lachaise, Paris, and the body of the famous queen of song was transported from England to France and interred as she wished on May 29, without special ceremonies. Among the famous composers buried in Pere Lachaise are Rossini, Chopin, Boieldieu, Auber and Bellini, while among other distinguished persons who found a last resting place there are Racine, Moliere, La Fontaine, Balzac, and Alfred de Musset.

Emma Noe is a young singer who has never had half a chance with the Chicago Opera to show of what she is capable; but out at the Coe College Festival she sang—according to the program—something which leads one to believe that she has unexpected powers as a "female baritone," in addition to the fine dramatic soprano voice which nature gave her. The number was called "Michael's Aria from 'Carmen.'" By the way, what a headline that was: "Noe sings at Coe."

It was our ignorance, we see, and not the fault of a press agent, which led us recently to suggest that the French composer, Mazellier, must be the gentleman who wrote the "Mazellaize." At last we have, so to say, uncovered him. He won the Prix de Rome way back in 1909, but owing to the war, the compositions which he wrote during his Roman years have just had a hearing in Paris under the direction of Henri Busser. At last accounts the Seine had not sprung into flames.

Mme. Melba, singing into a microphone at the Marconi plant at Chelmsford (London), England, the other day, was heard by means of wireless at points as far distant as Rome, Madrid, Berlin and Stockholm. It was our privilege to hear some of the very earliest experiments in the transmission of music by wireless, as conducted by Dr. Leo DeForest some four years ago. The transmission then was over distances of tens of miles instead of hundreds, but the results were of an astounding clearness. One heard a graphophone miles away playing as if it were actually in the room.

Geoffrey O'Hara, the song writer, is a great enthusiast on the subject of safe and sane community singing. He believes in music in which everybody can take part and in congregational singing in the churches as one branch of it. In an article, "The Male Voice Silent in Our Churches," appearing in a recent number of The Churchman, he makes the interesting point that even where there has been congregational singing, the men have taken small part in it owing to the fact that a great many hymns are too high for them. He points out that such standard hymns as "Onward Christian Soldiers" (in F) and "Holy, Holy, Holy" (in E) both run too high for the average male voice, which in this country is baritone or bass, not tenor, and that, for congregational singing, they might just as well have been put in E flat, the E flat above middle C—so he claims—being the highest practical note for any unison of male voices. Sousa wrote to him, anent "The Star Spangled Banner": "You are perfectly right about male voices doing it in A flat, although it is tough on the tenors. But as we run more to the baritone and bass voices in this 'land of the free and the home of the brave'; your idea is a good one to sing it with the soldiers in A flat." What

community singing needs—and always has needed—is a few more practical men like O'Hara to work for it; at the beginning it was most unfortunate in its would-be friends.

When the Vatican Choir comes here again next fall the program will be of much wider interest than those of the first tour, which were so strictly ecclesiastical as to appeal directly only to the highly educated musician. This year soloists will be used and some of the oratorios of Don Lorenzo Perosi will be sung. There is even a chance that the celebrated master of St. Peter's music may come himself to conduct his own compositions.

REASSURING

Evidently the Republican Presidential candidate read—and heeded—our threatening editorial of last week in which we demanded, in no uncertain tones, to be informed as to what particular horn he played when a member of the Caledonia Silver Cornet Band of Marion, Ohio. "It is stated at Senator Harding's office," is the official announcement, "that he first played the alto horn and was afterward 'graduated' into the tuba class." Good! One of those small, but steady, progresses so typical of Warren Gamaliel Harding's career, which have finally landed him as Presidential candidate and give promise of putting him in the White House. Personally we should have said "promoted 'down the scale'" instead of "graduated," but never mind! We will not go so far as to commit ourselves as yet, but we warn the Democratic Convention that it will take nothing less than a B flat solo candidate with a thorough knowledge of triple tonguing to attract us away from the Republican standard (and tuba) bearer. We have only one small lingering doubt. That middle name—Gamaliel—must indubitably have been drawn from the same source as the cognomen Josephus; and to this latter we have the very strongest objections.

A FALSE ARGUMENT

Otto H. Kahn, chairman of the board of directors of the Metropolitan Opera, who returned from Europe ten days ago, talked with the MUSICAL COURIER's Paris correspondent when in that city and expressed the belief that the Metropolitan had made a mistake in recent years in its effort to help American composers by giving a number of works that could not hold a place in the repertory. "That does not help the composer," he said, "and injures the whole cause of American music." If Mr. Kahn really said that, he should put on his thinking cap. How many works—even those that score initial successes—hold a place in the regular repertory?

Let us consider the last thirty years, since those two greatest composers for the stage Wagner and Verdi, ceased to write.

Even in Italy itself, where new operas grow on every bush, summer and winter alike, in that time there have been exactly five Italian works whose vogue has become universal and enduring. Three of these are by one man, Puccini—"Bohème," "Tosca" and "Madame Butterfly"—the other two being the one act twins, "Cavalleria Rusticana" and "Pagliacci." Of course there are a few other operas, notably "L'Amore dei Tre Re," that are revived with reasonable frequency, but the five named are the only ones that have really held a place in the repertory. In Germany "Haensel und Gretel" and "Tiefeland" are the two lone examples of standard repertory works, for the Strauss operas, even with all the machinations of his publishers, have failed to win and keep a regular place for themselves. In France the case is no better. The conspicuous success is "Louise," with "Thais" running rather a poor second. With a record like this for countries that are steeped in opera, we must confess that it is hard to understand why the fact that no American work has won for itself a permanent place in the repertory should "injure the cause of American music." Even Puccini, who has the surest hand of anybody writing for the stage today, has come two or three croppers; Mascagni and Leoncavallo never had more than one success, although they both tried for years afterward to equal their early masterpieces—and Mascagni is still at it. And in saying that the production of a work does not help the composer, Mr. Kahn is again wrong. Nothing else can possibly teach him his mistakes and suggest to him how to avoid them another time. Incidentally, it may be remarked, the American operas that have been tried and failed to sustain themselves at the Metropolitan are so few in number as to be insignificant when compared with the foreign novelties that have fallen flat there in the same period of time.

VARIATIONS

By the Editor-in-Chief

New York's Municipal Conservatory

We are in receipt of a further communication from City Chamberlain Berolzheimer, in amplification of the letter from him published in this column last week:

City of New York, Office of the Chamberlain,
Municipal Building, June 14

DEAR SIR:

I am receiving a great many letters and telegrams from people interested in the Conservatory of Music which is to be established on the highest standard in the City of New York in connection with a war memorial on the site of Madison Square Garden, provided that my proposition, which has been endorsed by His Honor, the Mayor of the City of New York, is favorably acted upon by the Mayor's Committee at the meeting on July 22, 1920, at 3 p. m. in the Board of Estimate Chamber, City Hall, New York.

I desire to say through you to the music teachers and artists of America that the establishment of such an institution, if it occurs during my term of office, will be of great benefit to every music teacher and artist, rich or poor.

I would, however, propose a clause that students cannot obtain the benefit of a musical education in the Conservatory of Music unless they have already had a previous musical education and are making the application on the recommendation of a music teacher. Admission will probably be subject to a tuition fee for those who can afford to pay and be subject to a favorable examination by such men as Dr. William C. Carl, Director of the Guilman Organ School, Prof. Samuel Baldwin, College of the City of New York, Mr. Harold Bauer, the master pianist, Mr. Mischa Elman, the celebrated violinist, or other prominent musicians, who have already offered their services.

I am writing you this in order to prevent a misunderstanding on the part of those who I fear think that the City of New York is trying to take away the livelihood of any accredited teacher.

Very sincerely yours,

PHILIP BEROLZHEIMER,
Chamberlain.

Only bigotry or selfishness could prompt a private teacher to object to an institution of the kind proposed by Chamberlain Berolzheimer. One has only to consider even superficially the conditions that obtain in European cities where municipal, state or royal conservatories exist, in order to see that they did not and do not in any way interfere with the livelihood of the private teacher in those communities. On the contrary, wherever a well conducted conservatory of any kind exists the local musical life usually is on such a dignified and legitimate plane that the private teacher is enabled to find a more fruitful field for his endeavors and to secure a higher price for his services than in localities which have no such school. The Paris Conservatoire did not prevent Marchesi and Sbriglia from flourishing as vocal instructors, nor does it interfere at present with the pedagogical success or profits of Jean de Reszke and Trabadello. The Brussels Conservatoire never prevented Ysaye from conducting a violin class of his own in that city. Leschetizky, the most famous piano teacher of modern times, fared splendidly in competition with the celebrated Vienna Conservatorium. In Berlin such justly recognized piano instructors as Godowsky, Jedliczka and Busoni had no connection whatsoever with conservatories. Prof. Auer's private class in St. Petersburg produced Heifetz, Elman, Zimbalist, Rosen, Parlow, Given, Seidel and others. Garcia taught in London, without being hampered by the Guildhall (municipal) School of Music or the Royal College of Music. Nearly all the successful vocal pedagogues of Italy were not on the faculties of the conservatories in Milan, Rome, Florence, Bologna, Naples, etc.

There is no reason to suppose that a municipal school of music would operate to the detriment of the private teachers, any more than to argue that the unsubventioned conservatories already in existence here—New York has at least a dozen—are harmful to the interests of the unattached pedagogues. Chicago and Cincinnati long have had the best attended conservatories in the United States,

and in no other American cities are private teachers more active or more successful. The New England Conservatory, the Peabody (Baltimore) Conservatory, and the Institute of Musical Art (New York) are supported chiefly through endowments and guarantees, but it would be absurd to say that they affect conditions in any way except beneficially for the private teachers in those cities.

Most of the best known teachers in our land today are operating independently, like Auer, Godowsky, Ganz, Alberto Jonas, Bloomfield-Zeissler, Witherspoon, Saenger, Thorner, Valeri, Mrs. Snyder, Spiering, Regneas, Herman Devries and countless others of equal name and accomplishments.

As Chamberlain Berolzheimer is desirous of the support of all right thinking and progressive musicians and music lovers in his proposal to be laid before the Mayor and the Board of Estimate, on July 22, we suggest that all such persons write a few lines of endorsement either to Mayor Hylan at the City Hall, or to Mr. Berolzheimer at the office of the Chamberlain, Municipal Building.

Swaying the Populace

Suggestions to one or both of the political parties for musical planks in their platforms: American composers to be encouraged.

A National Conservatory to be founded.

"Parsifal" to be prohibited.

No additional orchestras in New York.

Ukulele playing to be a capital offense.

who never was referred to as "a second Caruso."

Snapshot of Fortune Gallo's facial expression as baritone demands twenty-five dollars per month salary increase.

Bunch of dried flowers from bouquet tossed at prima donna and purchased by the thrower.

Button which burst from chest of coat of father when told by teacher that three year old son of the household would be another Heifetz.

Violin used by aforesaid son for his trio performances on the Staten Island ferry boats.

Rattling the Skeletons

A valued subscriber is on hand with a missive which deserves space:

111 S. Third Street, Richmond, Va.

MY DEAR MUSICAL COURIER:

There are two things I must tell you. First, that I am delighted about Mr. Saerchinger's article on the Mahler festival in Amsterdam. It is quite remarkable how he describes the whole musical atmosphere in Amsterdam and how well informed he is about the details. As a former Amsterdam citizen and Concertgebouw subscriber I wish to congratulate you upon such a correspondent.

However, I am disappointed because you call "highly industrious, if uninspired" the music written by Mahler, Bruckner, Berlioz and Mendelssohn (editorial June 10, page 20). I cannot believe that a man like Mengelberg would devote his life to "uninspired" music and that the very best artists of Europe (and even some from America) should spend two weeks with "industrious" music. Well, as you say, perhaps a "closer acquaintance will lead one to see more" in that music.

Then: Berlioz and Bruckner. I always have heard good musicians say that the only objection they had to that music was that the composers did not spend enough work on it. They only poured out their emotions and fantastic ideas, regardless of the demands of a real symphony or oratorio. And Mendelssohn! Every violinist will call the concerto a highly inspired masterpiece, which never fails to move any audience; the "Midsummer Night's Dream" music always is considered a specimen of fine poetic inspiration (written by a boy of seventeen!); and where is the musician who does not feel the inspiration of Nature herself in the music written after a visit to "Fingal's Cave."

Yours very truly,

ALLARD DE RIDDER.

The tribute to Mr. Saerchinger is timely and well deserved. His contributions from Europe have been so excellent, both in their news interest and their musical insight, that the MUSICAL COURIER feels its selection of Mr. Saerchinger for the post of special European correspondent and representative fully vindicated. When he went abroad for this paper the armistice had just been concluded and he had the disadvantage of facing sensitive conditions and peoples over there. He was, as will be remembered, the first American correspondent of

any weekly to penetrate Germany, and he interviewed Strauss, Weingartner, Nikisch, and other important musical personages who had not been heard from for several years. Also Mr. Saerchinger went to Bayreuth and discovered that Cosima Wagner was alive although all the newspapers had printed detailed reports of her death many months before.

Mr. De Ridder must not take to heart too much our opinion of Mahler, Bruckner, Berlioz, Mendelssohn. In fact, he must not grieve over our opinion of any composer or of any music. After all, it is only our own opinion, or that of some member of our editorial staff. Mr. De Ridder has an opinion equally valuable. In the last analysis, a criticism, no matter how scientific, objective, and analytical it is supposed to be or actually is, represents only the like or dislike of the critic, based on his individual temperament, training, preferences, passions, prejudices. Time is the only real critic.

Berlioz, Bruckner, and Mahler, certainly not very popular composers as compared with some others, have nothing to complain of when that trio is festivalized at a special Amsterdam series, conducted by such a fine baton expert as Mengelberg, and listened to by leading musicians and representative music lovers from all over the world. It is a great chance for those auditors, if they believe in a lively renaissance of Bruckner, Berlioz, Mahler, Mendelssohn, to return to their homes everywhere and demand a great revival of all that music. Let us see how loud such a demand will be next season.

Close Guard Over Caruso Baby

**CARUSO IN
BOMB PERIL
IN HAVANA**

**Caruso Wires He Is
Unhurt in Explosion**
Tenor's Wife Greatly Con-
cerned Over News of Bomb

**CARUSO VILLA LIKE
AN ARMED CAMP**

**CARUSO'S WINE
CELLAR LOOTED**

**Caruso Home
Infested by
Black Hand**

DIPPEL IN DEBT: ASKS CARUSO'S AID

**CHAUFFEUR IS
ARRESTED AT
CARUSO HOME**

**CARUSO CHAUFFEUR
ENGAGES LAWYERS**

RECENT MUSICAL NEWS (as told in daily newspaper headlines).

Jazz to be declared our national music.

Restaurant music to be made inaudible.

Municipal opera and symphony orchestras everywhere.

A Prix de Hoboken—to give it a foreign flavor. Country organist and church choir leaders to stop profiteering.

No more than nine vocal teachers to be allowed to claim as a pupil each successful young opera debutant.

Relics and Relishes

Incorporation papers have been filed for a Musical Museum to be founded in New York. The founders should not overlook in their exhibits:

The mummies of the various singing teachers who claimed Orpheus as their exclusive pupil.

Any American composer who ever has made money out of a symphony, grand opera, or chamber music.

A conductor who loves to see his soloist get encores.

A coin paid by a music critic as admission to a concert (unobtainable specimen.)

Country hotel parlor piano in tune and with no keys missing.

Photograph of blind Icelandic harmonica player who does not read the MUSICAL COURIER.

Piece of carpet indented by soprano as she fell from shock after being complimented on her singing by another soprano.

Fragment of salami rind left on plate by young Italian amateur tenor—habitat Mulberry street—

Incidentally, we have two more of our own and highly unimportant opinions to express, to wit: that the Mendelssohn concerto is musical inspiration of the most refined and ingratiating kind, and that the "Fingal's Cave" overture is very pretty and soothing.

Masonic Rights and Wrongs

"Et tu, Brute?" we felt like exclaiming tearfully when we reached our busy Monday morning desk and found the attached from associate editor H. O. Osgood, by whom we feel too crushed to reply:

To "VARIATIONS":

I read with interest the communication of Daniel Gregory Mason, published with comments in "Variations" in the issue of June 10. The only difference between my viewpoint and that of Mr. Mason is that he was not present at any of the four manuscript rehearsals of the National (then New) Symphony Orchestra and I was present at all of them. The orchestra, it is true, was not conducted by Mr. Bodanzky, who gave his undivided attention to listening to the compositions; but it was under the competent baton of his assistant, Paul Eisler. It was no easy task for Mr. Eisler to read over the twenty odd numbers played through. He devoted hours to it and the results showed. As *prima vista* playing it was remarkable, due largely to his intelligent leading and giving of the cues. As for his ability, I need only recall the "Fidelio" performance which Mr. Eisler took over on two hours' notice at the Metropolitan a few years ago, when Mr. Bodanzky was ill, after not having conducted that masterly work for years. As an exhibition of fine musicianship and genuine conductorial talent, it was impressive.

But all this aside, the fact is that very few of the manuscripts played through were worthy of further rehearsal and a public hearing. This was the unanimous opinion of the judges. There were three of four composition in which the material was excellent; what they needed was exactly what they got—a reading through with the composer present, whereby he could see their faults (mostly of form and construction) and recast them. There was, for instance, a symphony full of excellent ideas, the composer of which immediately realized its unnecessary length and expressed his intention of recasting and condensing it, after which it will without doubt find a place on some symphonic program, very likely one of Mr. Bodanzky's own. As for the specific piece to which Mr. Mason refers, the tempo at which it was played had absolutely no significance. Mr. Bodanzky was looking for some works to use on one of his regular symphonic programs and that piece was entirely unsuited for the purpose, a bit of unimpressive salon music that would make an agreeable morceau for the piano—and nothing more.

I hold no brief for the National Symphony, for Mr. Bodanzky, or for Mr. Eisler, but those rehearsals were a deliberate attempt—and the first one made in this country, as far as I know—to search out some really new American material, some work or works that had never been played in public, that deserved a hearing on merit, and that had not already been brought before the public on the strength of some personal influence of the composer, as too often happens. Far from being discouraged by the negative results of this first effort, these manuscript rehearsals are to be continued each year and I am as certain as I can be of anything that they will result—next year or the year after or the year after that—in the discovery of something valuable. If Mr. Mason is so convinced of the fact that the experiment was not disinterested, he will perhaps change his mind on considering what, with present musicians' union prices, those four rehearsals of an orchestra of seventy or so cost somebody.

Variationettes

Una C. Talbot, of Indianapolis, reports that an ambitious young student of that city, being quizzed regarding musical terms, replied: "No, I never heard of *storzando*, but I know that *F* means forty, *FF* means eighty, and I know *crescendo* and *demolish*."

Dr. George Halpern, of Chicago, favors us with this: "A clever Chicago Tribune reporter expatiating upon the explosion of a bomb at the farewell Caruso performance in Havana informs us that 'the bomb was timed for the triumphal scene in "Aida" in the last act.' Oh, Death, where is thy sting?"

Many distinctions have fallen to the lot of Charles R. Baker but perhaps the greatest of all is the one told of in the Los Angeles Evening Herald of June 10: "Charles R. Baker, probably the only man who has a hand-shaking acquaintance with every musical critic in America, returned yesterday from New York." Evidently Mr. Baker was not completely prostrated by his manual marathon, for the Herald adds: "Mr. Baker journeyed East especially to brush up on matters musical and, although he is not speaking for publication yet, he has a plan or two up his sleeve which will be of great interest to Los Angeles."

Rachmaninoff is one artist who does not believe in trying to break numerical records in the way of bookings. He says that he does not care to play more than fifty times in a season. His half a hundred dates for 1920-21 are already signed and sealed, and awaiting delivery.

Is America carrying on musically? We'll say it is, when the town of Powell, Wyo., with a popula-

tion of 406, writes to Charles L. Wagner, asking for terms for concerts by John McCormack, Galli Curci, and Mary Garden.

"If a man die, shall he live again?" Assuredly, if he is an opera tenor, and takes his curtain calls after the tragic finale.

Nilly—"Is he a virtuoso?" Willy (impatiently)—"I don't know anything about his morals."

Opera singers are superstitious; they all believe in the evil I.

It is regrettable that Emmy Destinn's supposedly pearl necklace turns out to be an imitation. These jewelry tragedies among the singing fraternity really are heartrending and we shed two large ink tears herewith:



LEONARD LIEBLING.

LOCKPORT'S NATIONAL AMERICAN MUSIC FESTIVAL

The National American Music Festival held in September for one week each year in the city of Lockport, N. Y., is sound in principle and idea and wholly American. It has a complexion and character different from that of any other festival in the country or world, and is recognized as an educational institution by the United States Government.

It was founded five years ago by A. A. Van De Mark with the sole object of promoting American artists, American composers and American music, and its chief feature is that all participants must be American born and only the American language sung or spoken. It does not "star" anything except American music and is a democratic, non-partisan undertaking. While many artists of international fame appear on the programs, the introduction of those whose only interest is in their own single appearance is not permitted. The National Festival is a meeting place for those artists, composers, managers, and publishers, who are willing to lend their presence, encouragement and critical judgment to each composition on all the programs and to each performer.

Those who have watched the steady growth of this festival know that the composers and artists who have been its faithful helpers and attendants since its inception have grown with it. Composers who found places on the programs were put to the great test of competition and comparison. The same thing is true of the artists, and the festival has been the making of many of the younger school.

The annual prizes offered each year, in piano, voice and violin, bring together gifted young contestants from all quarters of the country and have resulted in the discovery and development of much valuable talent. Principally, however, the Lockport Festival has done worlds of good in ridding America of the unjust discrimination so long practised against her own artists and composers. It is a fine altruistic movement, run without profit or gain, and will be held this year from September 6 to September 11.

LAMBS AND LARKS

When the Rosenbach Company, of Philadelphia, paid \$12,600 in January, 1920, for the original MS. of "A Dissertation upon Roast Pig," which Charles Lamb sold to the London Magazine for \$25 in September, 1822, there was much comment in the English newspapers. Lamb never dreamed of such high finance—plodding away at his office desk all day and amusing himself with literature at night. Among his later essays is one about the popular fallacy of rising up with the lark. We quote from it:

At what precise minute that little airy musician doffs his night gear, and prepares to tune up his unseasonable matins, we are not naturalists enough to determine. But for a mere human gentleman—that has no orchestra business to call him from his warm bed to such preposterous exercises—we take ten, or half after ten, to be the very earliest hour at which he can begin to think of abandoning his pillow. To think of it, we say; for to do it in earnest, requires another half hour's good consideration. . . . We are no longer ambitious of being the sun's courtiers, to attend at his morning levees. We hold the good hours of the dawn too sacred to waste them upon such observances; which have in them, besides, something Pagan and Persic.

We may remark that in these days mere human gentlemen who have orchestra business to attend to are not in the habit of getting up with the lark. They prefer to lie down with the lamb.

DOES IT PAY?

Does the Metropolitan Museum of Art, New York, pay? Does the Louvre, Paris, pay? Does the National Gallery, London, pay? If they do not pay, why are they allowed to exist? If the public will not pay to see Velasquez and Rembrandt and Turner and Correggio and Whistler, why are not the works of those expensive gentlemen turned out to make room for moving pictures, which bring in enough money to defray building expenses, upkeep, staff, and produce at least a ten per cent. for the owners? This may seem foolish talk to our readers. So be it. We will now write words which are not so foolish. For instance: Does grand opera pay? Do symphony concerts pay? If the public will not pay to hear Schumann and Stravinski and Brahms and Grieg and Beethoven and MacDowell and Strauss, why are not the works of these unattractive composers shelved to make room for the music the mob can whistle and dance to? But that is exactly what is done—in music! Time and again have grand opera houses in New York, Boston, London and other cities been handed over to money makers who have no regard for art as art, but only for the art of conjuring cash from the public pocket.

Who ever heard of threats to close the New York Public Library or the British Museum merely because the public did not take sufficient interest in the books and objects exhibited there? A great picture gallery, whether in Rome or Dresden or Chicago or Paris, is put in charge of a company with a director. They select the pictures for their merits as works of art, and the general public may stay away or come every day, as it sees fit. The director knows what is good for the artistic education of the masses and the high enjoyment of the cultured classes, and he pays no more attention to the public than the pallid man in the shining moon pays to the dog that howls beneath him.

Churches are not supposed to run as money making concerns. Those in charge of churches have to make the services attractive, but the attractions are not intended to draw money. Now, we maintain that a symphony orchestra should no more be dependent on the money it can charm from the public than a church should be. In a highly religious community men and women throng to the churches because they enjoy the services. The churches and the clergy have to make the people religious before the churches are filled.

The Boston Symphony Orchestra has not paid, but the Boston Symphony Orchestra was not organized for the purpose of making money. Like the magnificent library almost opposite our office in New York, it was made independent of money worries, and it was allowed to live for all that is best and greatest in orchestral music. That is why it eventually became so attractive to the public that the public supports it in the same way the zealots of the Middle Ages flocked to the churches and toiled without pay to erect their wonderful cathedrals.

Our universities are not commercial enterprises. No one asks if Yale or Harvard or Columbia pays. They pay the nation back a thousandfold in the knowledge, skill and intellectual development of the students who become the men of the future. Then, why should the greater part of all our music be dependent on the box office? Why is our particular art to be signalized as a purely commercial enterprise? An endowed orchestra in all our great towns would not prevent famous artists from giving concerts at high prices. In fact, the world's greatest artists would be surer of a welcome in musically educated cities than they are today when all our operas, choral societies, symphony concerts must pay their way or go under.

The best music requires the same care and support as the best statuary, the best pictures, the best books. It is time that the United States with its fabulous wealth should place its music on a par with the priceless pictures in the Metropolitan Museum of Art. Does anyone desire our pictorial art put on a purely commercial basis, like the soap and corset advertisements pasted on a hoarding? Then why are the best musical works left to struggle as commercial enterprises? That is the surest way to kill the greatest art, musical or otherwise.

The possession of an enormous amount of gold and a very low appreciation of good music got old King Midas, of ancient Phrygia, into trouble. Apollo gave him the long ears of a donkey. It is to be hoped that Apollo will not be allowed to get past Ellis Island before we use a little of our huge gold supply to furnish orchestras to educate us in good music. Otherwise . . . !

COLUMBIA UNIVERSITY CONCERTS

ATTENDANCE AT COLUMBIA CONCERTS GROWING.

The third week of concerts at Columbia began on Monday, June 21, and it is safe to predict that the attendance is surpassing that of the first two weeks. Few concerts in the past have so consistently attracted so many thousands of people nightly, and the success of Edwin Franko Goldman and his fine aggregation of players is quite unprecedented. The Green of Columbia University has indeed become a sort of shrine at which huge crowds worship each night. The atmosphere at these concerts is indeed ideal, and it is unusual to find such absolute quiet and order as is maintained during the rendition of the music; when one considers the size of the audiences. The programs are of the right sort, the playing of the band almost matchless, while the personal popularity of Edwin Franko Goldman is unique.

FOURTH CONCERT, JUNE 14.

The fourth concert of the present season again brought glory to Conductor Goldman and his band of excellent players. The program opened with Elgar's "Pomp and Circumstance" march, followed by the Mendelssohn "Ruy Blas" overture. Then came the ever popular Dvorak "Humoresque," which, like the others, was warmly applauded. A touch of Wagner—excerpts from "Tannhäuser"—ended Part I. A fine rendition of Sibelius' tone poem, "Finlandia," opened Part II. Ernest S. Williams offered as his cornet solo Sullivan's "The Lost Chord," which was so well played that two encores were necessary. The audience likewise greatly enjoyed Waldteufel's waltz, "Tout Paris," after which came excerpts from the late de Koven's ever-to-be-remembered "Robin Hood." Encores were generously added.

There was a large audience and all were most enthusiastic. It was another feather in Conductor Goldman's cap.

FIFTH CONCERT, JUNE 16.

Due to the threatening weather conditions, Conductor Goldman gave the program on Wednesday evening, June 16, without the regular intermission; however, since it did not rain, he interpolated one before the final programmed number and added two extras, much to the enjoyment of all.

A highly commendable innovation at this year's concerts is the putting up of big cards with the names of each encore or added program number, as frequently the audience is desirous of knowing just what the work being played may be.

Gladys Axman, a Metropolitan soprano, was scheduled

to be the soloist on this occasion, but at a late hour she found she would be unable to appear because of hoarseness. The band, therefore, substituted two numbers—"Darkies' Jubilee," Turner, and "American Patrol," Meacham. The other works offered included "Marche Lorraine," Gonne; the "Oberon" overture, Weber; "Salut d'Amour," Elgar; excerpts from "Faust," Gounod; three dances from "Henry VIII," German; "Ronde d'Amour," Westerhout; "Pan-Americana," Herbert, and the "Hallelujah" chorus from "The Messiah." There were also two encores following the Weber and Elgar numbers. "Dixie" and "America" proved to be popular selections for the community singing.

It would be difficult to imagine a higher tribute to the superior work of this organization than the earnest attention of the thousands who eagerly return night after night. And yet, when one hears the refined quality of tone and finesse of interpretation, it is not surprising that such is the response of the listeners. The greatest appreciation is due those who have had the vision to bring these concerts to their full success, and beyond question of a doubt Edwin Franko Goldman heads the list.

SIXTH CONCERT, JUNE 18.

The audience which gathered on the Columbia Green, Friday evening, June 18, was considered by many to be the largest of the season so far that has heard the Goldman Concert Band, Edwin Franko Goldman, conductor. Percy Grainger was scheduled to conduct two of his well known compositions—"Colonial Song" and "Molly on the Shore"—which on this occasion were produced for the first time in the setting for band.

The first part of the program contained works by Tchaikovsky exclusively, comprising "March Slav," overture, "Solennelle 1812," as well as the andante and march from the "Pathétique" symphony. These Mr. Goldman presented in an unusually fascinating and musicianly manner, which won the approval of the mass of listeners.

Excerpts from "Carmen," Bizet, opened part two, which was followed by Percy Grainger's "Colonial Song," conducted by the composer. It was indeed a pleasure to hear this work with its beautiful melodies and broad development performed by the band. Mr. Grainger conducted like one inspired and was rewarded by receiving vociferous applause. Unfortunately this number closed the concert, caused by the terrific rain. Mr. Goldman announced that it would be impossible to accommodate the enormous throng in the gymnasium, and promised the audience another appearance of Percy Grainger later in the season.

Haensel & Jones Book Artists in St. Louis

The managerial firm of Haensel & Jones announces that it has again booked Idelle Patterson, soprano; Harriet McConnell, contralto, and Fred Patton, bass, with the Pageant Choral Society, of St. Louis, Mo., for the season 1920-21. These artists will appear in a performance of Rossini's "Stabat Mater" and in Rachmaninoff's "The Bells," a choral symphony. The same management has also booked Nevada Van Der Veer, contralto, and Arthur Middleton, bass, for the society's next concert on Tuesday, March 1.

Miss Strakosch Wins Suit

Julia Claire Strakosch, adopted daughter of the late Carl Strakosch, of New Hartford, Conn., secured a judgment for \$39,640 against the estate of her adopted father. In his will he left her a bequest of \$20,000, but she claimed that in adopting her he had promised her \$35,000, and the sum awarded her represents that amount with interest.

Mr. Strakosch was the husband of Clara Louise Kellogg. Julia Claire Strakosch, a sister of Estelle Harris, formerly a well known soprano of New York, is herself a singer and a protégée of Emma Thursby.

University of Chicago Engages Langenhan

The services of Christine Langenhan, who had a remarkably busy season which took her from coast to coast, are also being sought during the summer months. She has declined to accept several important dates, with the exception of a recital on July 23, when she will appear before the University of Chicago. She will devote her vacation to arranging a new repertory for the coming season and will coach with Coenraad V. Bos.

Spiering Goes Abroad

Theodore Spiering, the violinist and conductor, sailed Saturday last on the S. S. Manchuria for Europe. He will visit Berlin, where he was long a successful orchestra conductor, Vienna, Switzerland, Holland and London. Mr. Spiering goes abroad to study music conditions and to carry relief to some of the suffering musicians of the stricken countries. He will return to New York about September 15.

Craft to Appear at New York Stadium

Marcella Craft has been engaged as soloist for the first Monday concert at Lewisohn Stadium in New York. This will be Miss Craft's first public appearance since her engagement by the Chicago Opera, and she will leave immediately after the stadium concert to fulfill a few mid-summer dates in California, returning to New York in time for her appearance at the Hippodrome on October 10, after which she will join the Chicago Opera Association.

"Values" Reaches rooth Mark in Studio

Frederick W. Vanderpool, the well known composer, recently received the following interesting letter from a teacher in Reading, Pa., namely, Walter Heaton: "I am just reminded by an assistant that this a. m. I used your 'Values' for the 100th time. It has helped me materially in embellishing ideas of interpretation, and pupils find in it a stimulus for their highest endeavor. My best wishes for your continued success."

I SEE THAT—

A reward of \$10,000 has been offered for the return of the stolen Caruso jewels.

Tom Burke, the English tenor, will give one hundred concerts in the United States and Canada.

Alice Gentle again will sing at Ravinia this summer. Carl Busch won the prize of \$250 offered by Edwin Franko Goldman for a composition for band.

There was a fire in Carnegie Hall last Sunday, but the damages were slight.

Blanche Freedman will be married to Charles Ginsbourg on June 27.

Rosa Ponselle is to be the soloist at the opening concert at the Stadium, June 26.

Julia Claire Strakosch secured judgment for \$39,640 against the estate of her adopted father.

James Spencer has joined the ranks of America's youthful composers.

A sonata for zither was played by Lorenz Obermair in Berlin.

Many summer students will study with Joseph Regneas at Elm-Tree Inn, Raymond, Me.

Filoteo Greco, well known New York vocal teacher, is dead.

Moiseiwitsch gave eight recitals in three weeks at the huge Town Hall in Sydney, Australia.

Theodore Spiering is off for Europe.

Melba's voice was heard 1,000 miles by wireless.

George Eastman has given another million dollars to the School of Music of the University of Rochester.

Leon Rice is singing Mana-Zucca's songs with success on the Pacific Coast.

Mischa Levitzki has recovered from his recent accident and now is at Avon-by-the-Sea for the summer.

Elias Breeskin will be soloist with Henri Verbrugghen's Orchestra during his stay in Australia.

Emma Roberts was a delegate to the annual convention of the International Association of Rotary Clubs.

Marguerite d'Alvarez was greeted with an "avalanche of flowers" when she reappeared at Queen's Hall.

The Letz Quartet will spend the entire month of February in the South and Southwest.

Guy Maier and Lee Pattison are scoring triumphs in London and Paris with their two piano recitals.

"Stolen Moments" is the name of the first motion picture in which Namara has been starred.

James Slevin sailed for Europe on June 19 to arrange for a second Vatican Choirs tour.

Supreme Court Justice Tierney has approved the incorporation of the American Museum and Temple of Music.

The annual convention of the Ohio Music Teachers' Association was held at Oxford, June 15, 16 and 17.

J. H. Thuman succeeds A. J. Gantvoort as business manager of the Cincinnati College of Music.

Grace Freeman, violinist, played in Newton, N. J., on June 22.

George Baklanoff is winning much success in the summer opera season at the Walhalla Theater in Berlin.

There has been a heavy enrollment for the Godowsky Master Classes in Kansas City.

Minette Hirst is summering at Southampton, where she hopes to gain fresh inspiration for future songs.

C. A. Ellis does not believe that unions are good for symphony orchestras.

Ben H. Atwell has been appointed Eastern representative of the Chicago Opera Association, with headquarters in New York.

Karl Krueger is booked for engagements in Portugal and Spain.

Summer sessions of the National Opera Club will be held at the Chautauqua estate of Baroness von Klenner.

Frederick Gunster has been engaged to sing in "The Messiah" for the Chicago Apollo Club on December 26.

Alexander Lambert is en route for the Pacific Coast. Lotta Madden has been engaged by Walter Henry Rothwell to appear as soloist in Los Angeles next year.

Gustave L. Becker is conducting a summer course in piano playing.

F. E. Marsh, Jr., has been elected director of the Acadia Conservatory of Music and of the Ladies' Seminary.

Le Canada Musical is of the opinion that Stokowski, Gabilowitsch and Bodanzky are the three greatest conductors in the United States.

Francis MacLennan has been offered his former position as tenor of the Municipal Opera House at Hamburg.

Walter Heaton has used Vanderpool's "Values" one hundred times as a teaching piece.

Ysaye and Elman gave the last of their joint recitals in Newark, N. J., on June 16.

Jules Daiber has received a cablegram announcing the safe arrival in Italy of Raisa and Rimini.

Dicie Howell was prevented from going abroad owing to passport difficulties.

Anna Fitzu opens the Tacoma, Wash., Stadium concerts tomorrow.

Pupils of Carl M. Roeder recently gave a recital in East Orange, N. J.

Susan Smock Boice will give vocal lessons at her home studio this summer.

The Chicago Musical College will make the Steinway Hall Building its new home.

The National American Music Festival will be held this year in Lockport, from September 6 to 11.

The Mayor of London gave a dinner in honor of Walter Damrosch, director of the Symphony Society of New York.

A fund of \$250,000 is being raised to guarantee the Toscanini-Scala Orchestra tour in America.

Lorenzo Tanzi, a member of the Metropolitan Opera chorus for twelve years, is dead.

Marguerite Fontrese has been engaged as soloist for the July 2 concert at the Stadium.

Mme. Galski, the opera singer, is suing a Havana lawyer for \$30,000.

G. N.

MUSIC A SPECIAL FEATURE AT CINCINNATI CENTENNIAL

Conservatory of Music and College of Music Hold Commencement Exercises—E. F. Delaney Resigns—

J. H. Thuman Gets Gantvoort Position

Cincinnati, Ohio, June 19, 1920.—There will be a centennial celebration held here in the spring or early summer of 1921, in commemoration of the founding of Cincinnati as a city. One of the important features of the event will be the program of musical selections, both old and new, the latter to include original compositions typical of the event. These compositions are to be by Cincinnatians, sung by a large chorus and played by a number of bands. As there are at present about a half dozen composers of more than ordinary talent residing here who may be willing to undertake this work, the prospects are very bright for its artistic success. A request has been made that anyone possessing old compositions communicate with the music committee of the pageant.

CINCINNATI CONSERVATORY OF MUSIC COMMENCEMENT.

The annual commencement of the Cincinnati Conservatory of Music took place on the evening of June 14 in Conservatory Hall. A large number of music lovers were present to hear a brief musical program under the direction of Ralph Lyford, by the orchestra, which included two movements from the second symphony of Beethoven, the minuet from "Manon" and the Meditation from "Thais" (Massenet). An address was made by Lawrence Maxwell, and Clara Baur, directress of the conservatory, gave a brief talk to the graduates and distributed the diplomas. A reception to the graduates and their friends was held on the lawn of the institution after the ceremony.

E. F. DELANEY RESIGNS.

Edward F. Delaney, for a number of years assistant manager of the College of Music, has offered his resignation to the trustees of the institution, and it has been accepted. He severs his connection with the college at the end of the school year. Lawrence Maxwell has been elected a trustee of the College of Music to succeed the late C. B. Matthews.

J. H. THUMAN GETS GANTVOORT POSITION.

J. H. Thuman, who has been dramatic and music editor of the Cincinnati Enquirer for a number of years, has been made business manager of the College of Music, succeeding A. J. Gantvoort, who recently resigned. Mr. Thuman has been business manager of the May Festival for the past twelve years and also business manager of the Cincinnati Grand Opera Committee, and has done much in the past to bring famous artists to Cincinnati. He has been a music student and spent part of his time here and in Europe. He will take up his new duties on July 1. He will continue to act as manager of the Grand Opera Committee, arrangements having been made for a number of stars to appear here in the fall. There will be no changes in the faculty of the college.

COLLEGE OF MUSIC COMMENCEMENT.

The forty-second annual commencement of the College of Music was held on the morning of June 17 in the Odeon. There were several musical numbers by members of the graduating class. Eleven students received diplomas and forty-two were given certificates. There was a large number present at the exercises.

W. W.

BOSTON'S "POP" CONCERTS BREAK ALL RECORDS AS SEASON PROGRESSES

Conductor Agide Jacchia's Repertory, Selected to Meet the Public's Approval, Arouses New Interest and Enthusiasm Never Before Equaled in the Organization's History—New England Conservatory Engages Well Known Artists—Heinrich Gebhard Closes Busy Season

Boston, Mass., June 20, 1920.—The eighty members of the Boston Symphony Orchestra who play every night at the "Pop" concerts in Symphony Hall, under the illustrious leadership of Agide Jacchia, gave such delight that the present season has become the most successful that this popular institution has ever known. Mr. Jacchia has an instinct for the public pulse to guide him in making "Pop" programs what the people want.

The phenomenon of this excellent orchestra playing the lightest of music has proved the magic combination to make the "Pop" concerts at Symphony Hall the nightly gathering place of all musically and socially inclined. There is no rule, tacit or written, which forbids table partners to converse while the great orchestra plays, not even the rule of custom, for it was once otherwise. Nor is it Conductor Jacchia's way to demand this or anything unreasonable of his audiences. He would rather persuade them, and he successfully enchants them, into silence with his varied and musically eventful programs wherein the popular numbers of the minute vie as best they may with the popular numbers with pretensions to immortality. The zestful performance of conductor and orchestra are of course the main secret of this enchantment.

Under the auspices of the graduating class of the New England Conservatory of Music, "Conservatory Night" was celebrated on Monday evening, June 14, with an appropriate program. Among the selections of school interest was Chadwick's "Young Lochinvar," with F. Morse Wemple of the faculty as baritone soloist, and with the assistance of the Conservatory chorus.

CONSERVATORY ENGAGES WELL KNOWN ARTISTS.

Four distinguished artists have been added to the faculty of the New England Conservatory of Music, accord-

were so ably conducted for forty years by the late Louis C. Elson.

Louis Cornell, pianist, who has given concerts in Europe and America, with special favor from critics and the public, will join the pianoforte faculty.

Harold Keller, violinist, will teach at the Conservatory for the first time. He is a graduate of Harvard and a pupil for two years of Leopold Auer. He led the band of the 301st Artillery in France. He was violin soloist at the Lowell Institute lectures on music delivered in 1918 by Prof. Edward Burlingame Hill.

HEINRICH GEBHARD'S LATE SEASON ACTIVITIES.

Heinrich Gebhard, distinguished composer and pianist, has just closed one of the busiest seasons in his splendid career. Among his appearances during the latter part of the season were the following: Community Club, Concord, N. H.; Sackville, Canada; Mt. Allison Ladies' College; Boston Music Lovers' Club, and a recital in Steinart Hall, Boston, at which four of the new records which Mr. Gebhard has made for the Duo-Art piano were played. This pianist, together with Harrison Keller, violinist, assisted Prof. E. B. Hill in his lectures on Modern French Music at the Lowell Institute, Boston, playing

VIENNA

(Continued from page 5.)

our musical menu, it is nevertheless interesting that while the Austro-Hungarian monarchy has been torn asunder those artists who by virtue of their race are now citizens of the so-called secession states still return to the once resplendent metropolis of erstwhile empire. They are quite aware that in Vienna they have to be content with very modest fees, but even today these artists appreciate the importance of an old center of civilization, where the music-loving populace is capable of giving a competent judgment of their artistic offerings.

KUBELIK AS COMPOSER.

There is, for instance, the Czech, Jan Kubelik, who has recently introduced himself to us as a composer, playing three big violin concertos of his own at one concert. Obviously he wanted to submit his creative art to the judgment of Vienna, and Vienna judged—that he is still a better violinist than composer. . . . And there are many others: Bohemians, Hungarians, Roumanians and Italians, all still count Vienna as their artistic home.

Of foreign artists who have retained their affection for Vienna to the extent of foregoing material gain, I may mention Baklanoff and Mme. Cahier. Both were formerly favorites of this city and we are grateful to them for having returned to gladden us with their splendid art. Their self-sacrificing courage was compensated somewhat by the great popularity of their performances, for they were able to give a number of concerts in quick succession and draw large audiences each time.

Concert artists in Vienna are like the sands of the sea, but those I have enumerated are all that were successful last winter. The future depends on one thing chiefly: the improvement of the currency. Every rise of the crown rate will supply us with fresh material. May God be merciful!

LUDWIG KARPATH.

Per Nielsen Presents Mme. Sundelius at Westminster College

One of the finest concerts ever given in New Wilmington, Pa., was that on Tuesday evening, June 8, when, under the efficient direction of Per Nielsen, the Westminster College Oratorio Society gave two cantatas, "Hear My Prayer," Mendelssohn, and "Gallia," Gounod, with Marie Sundelius as the soloist. Mr. Nielsen won no little commendation for the excellent effects which he obtained from

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sonatas by Franck, Fauré and d'Indy. Mr. Gebhard will be heard as soloist next season with the Boston, St. Louis, Cleveland and National Symphony orchestras. J. C.

Motion Pictures Agree with Namara

"Stolen Moments" is the name of the first photo-play in which Marguerite Namara has been starred. The film, which gives the attractive young singer ample opportunity to display her pantomimic ability, was six weeks in the making, work being done at the Long Island studios of the American Cinema Corporation and in certain parts of Florida.

It is quite probable, however, that "Stolen Moments" will not be released until Namara's second picture is ready. It is called "The Sands of Destiny" and was written especially for his wife by Guy Bolton, the ever-increasingly successful playwright.

When asked recently how motion picture work appealed to her, Namara said that she was tremendously interested in it and did not mind rising at five in the morning and working all day, sometimes until the wee



ANTOINETTE SZUMOWSKA-ADAMOWSKA,
Pianist.

ing to an announcement from the Conservatory management. They will begin teaching next September.

Mme. Antoinette Szumowska-Adamowska, pianist, returns to the Conservatory after several years' absence. Her work in connection with the Polish relief is internationally famous.

Frederick Shepard Converse, for many years a member of the board of trustees of which he is now vice-president, will be head of the department of theory, whose classes



Alfred Cheney Johnston Photo

MARGUERITE NAMARA,

hours of the next morning. Neither does she object to changing her costumes, a la vaudeville style, nor running the risk of an attack of indigestion because of a hurried lunch of all kinds of food.

"It's all in the game," Namara declared enthusiastically, "and as a matter of fact, during the six weeks devoted to the filming of the picture, I was never in better trim, physically!"

Florence Nelson to Give Recital in Fall

Florence Nelson, soprano, who is now under the management of Jules Daiber, is planning to begin her next season's work with a recital at the Princess Theater the latter part of October.



© Mishkin, N. Y.

MARIE SUNDELIUS,

Metropolitan Opera soprano, as Micaela in "Carmen."

this fine body of college students. The ensemble was especially good; in fact, in all that the singers did there was evidence of careful training on the part of the conductor and diligent study on the part of the participants. Mme. Sundelius was given a genuine ovation for the artistic manner in which she rendered the soprano solos in both of the oratorios. Her lovely voice, used with intelligence and under excellent control, blended magnificently with the chorus. Mme. Sundelius also was heard to advantage in solos by Godard, Bemberg, Fisk and La Forge, as well as in some Indian songs arranged by Troyer and Micaela's aria from Bizet's "Carmen." The last mentioned number was given in a very superior manner, her high pianissimo tones being especially beautiful. The audience recalled her time after time until she responded with Carpentier's aria from "Louise." Added to these selections were several fine encores. The accompaniments for the evening were played by an orchestra, Julian R. Williams being at the organ and Louis Reed McClure at the piano.

Mr. Nielsen is to be congratulated not only because of the success of this undertaking, but also because he was instrumental in bringing several artists of the first rank to New Wilmington during the past season, among them being Rafael Diaz, tenor of the Metropolitan Opera Company; Thelma Given, one of the talented violinists taught by Leopold Auer; Oliver Denton and Edward Morris, pianists, and Margery Maxwell, of the Chicago Opera Association.

Nearly \$1,000,000 has been secured by Westminster College for building purposes, and on the afternoon of the concert mentioned above Mme. Sundelius was honored by



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being permitted to break the ground for the new gymnasium, which is the first building to be erected. Here another ovation was given the artist with college cheers and yells.

The next morning Mme. Sundelius attended the graduation concert of Lois Reed McClure.

PROGRESS IS ATTAINED THROUGH WORKING UNDER PROPER CONDITIONS

Joseph Regneas Leaves for the Maine Woods, for the Fourth Consecutive Season, with Twenty-five Pupils

The splendid achievements of Joseph Regneas in the vocal art are too well known to require a recital of his activities as singer and instructor, and it is but natural that his is the mind which has developed most ideal conditions for summer vocal work. Not a school, not a camp, not a music colony, not a place to rest; but freedom, comfort, pleasurable associations, and a place to work.

Nothing has been evolved which so wholly meets the requirements of those who are seriously pursuing the study of voice, nothing which so completely combines the elements of economy, vocal progress, recreation, physical and mental advancement. In the heart of the pine woods, away from every disturbing element, yet within an hour of the busy thoroughfares of life, lies the attractive village of Raymond. There is no second Raymond in the entire State of Maine, bordering as it does on two lakes, Lake Panther and Lake Sebago. The neat houses are picturesquely situated under stately elms, with culture and refinement as the invisible decoration. In the midst of this is the simple Elm-Tree Inn, with every appointment for physical comfort. Here the eminent New York singer and instructor visits every summer, surrounding himself with students who are serious in their efforts to accomplish something in the beautiful art of song. Those fortunate enough to be of the small party are in various stages of advancement, and this is one of the elements worked out by Mr. Regneas which makes the season in Maine so valuable.

It might appear that one standing so high on the ladder of pedagogy would eliminate the A B C of vocal instruction and devote himself entirely to coaching the professional or advanced singer. In just such things lies the difference in men; Regneas never forgets or neglects the A B C of vocal technique any more than Josef Hofmann neglects his daily five-finger exercises, and therefore makes it a point to have with him always at Raymond and



THE ELM-TREE INN.

At Raymond, in the heart of the Maine woods, where the Joseph Regneas Circle spends the summers.

at his New York studio, beginners in the real sense of the word. Fortunate indeed is the girl with a voice who can receive her A B C from Joseph Regneas, and it is a wise parent who recognizes this fact, for a good structure can only be built on proper foundation, and the beginning is therefore of utmost importance. Under such guidance the young singer continues work, to the full development of the art. If a professional career is advisable no one is more versed with the conditions or better suited to advise the course to follow than Mr. Regneas. That the young aspirant will greatly benefit by having before him or her the more advanced and the professional singer is readily understood, but wherein lies the benefit to the professional singer and instructor? It is in the mere fact that in his coaching Mr. Regneas never allows one to forget, nor to sing with anything except the best technique.

This season several students will work principally on opera, others will perfect their programs for New York recitals or winter tours, and whether dramatically engrossed in an operatic role, or polishing the solos in oratorio songs, or songs for recitals, no phrase is passed which is not correctly rendered vocally. Vocal technique is the A B C of singing, and one must never lose sight of it. How many professional singers are bubbling over with temperament and interpretative talent, yet fail to give expression to these qualifications, or to reach the public! This is due to lack of developing the interpretation, together with a proper technique. It is the general thing to read in the criticisms of numerous recitals in New York, "Beautiful voice, splendid talent, finely arranged program, magnificent stage presence, but poor technique." And so the professional, even more than the beginner, may consider himself or herself doubly fortunate in being kept by a firm hand in the straight path of virtuous technical singing.

There is, however, a more subtle influence than all this, and which is perhaps of keener importance, namely, the development of the inner self, which is responsible for one's own interpretations. Association is the greatest aid to this development, and where a number of serious minds live under one roof, the atmosphere for good and for spiritual uplift is so firmly established that one cannot escape its beneficial influence. All forms of narrowness and selfish thought disappear with the open life, in this vast expanse of undisturbed nature. The feeling of what one can do for the other brings with it the glow, the abandon, the mental and nervous relaxation which admits beautiful influences to find entry.

The reason a summer at Raymond, on Lake Sebago, where still wander the spirits of Longfellow, Hawthorne and others, has its tremendous value, is because the underlying spirit is "how much can I put in?" not "how much can I take out?" and "how much can I give for what I receive?" is the unconscious attitude, and the result is invariably that one takes out much more than is put in, and receives far in excess of what he or she gives. It was within a short distance of Elm-Tree Inn where Longfellow first gave expression to the poem beginning:

"I shot an arrow into the air;
It fell to earth,
I know not where,"

and the thought still lives in the Regneas Circle; it is the case of "boomerang." There are coves on the beautiful lake where one's voice resounds through the vast forest again and again, and so, too, as one calls into the great denseness of human life and experience, will it re-echo unto him. These are the elements of true character building, the foundation stone of real interpretation. Some singers may for a time make a show with talent, personality and brilliancy, but the very nature of things makes it essential that in the end the only true and lasting success can come through truth, integrity, character. There comes a time in each one's life when one realizes that he or she may no longer make mud pies or play with dolls. What a void seems to take hold, to know that these simple, all-absorbing joys are for us no more! Yet just as assuredly as time brings with it sterner

duties, it also supplies our pleasures and pastimes! We may not make mud pies or wheel a baby carriage, but we can row, fish, play tennis, croquet, golf, swim, and what can we not do, when perhaps fifty are in the party? An old adage is that "one hand washes the other," but it may be expressed "play induces work, work induces play." As one works, so he plays, the seriousness of work in play, the buoyancy of play in work, a youthful heart in the breast of experience.

Shattuck Re-engaged for Tarrant Series

Arthur Shattuck has been re-engaged for the Tarrant Concert Series in New Orleans next season. Other artists to be featured in this series are Galli-Curci, Raoul Vidns and Carolina Lazzari.

FERDINAND WACHSMAN

The Young American Pianist

New York debut recital Aeolian Hall, December 11, 1919

Mr. Wachman, though only seventeen years old, has achieved much in his profession. He is intensely energetic with fingers that are limber, fleet and tireless. He was undaunted by the technical problems of Bach, Beethoven, Chopin, Rubinstein, Brahms, or Liszt.—*New York American*.

He has an excellent tone and a crisp, clean-cut agility which in combination with his splendid temperament are valuable assets.—*Evening Mail*.

Washington, D. C., Concert June 7, 1920

Yesterday's program opened with a group of Chopin selections, including waltz, B minor; impromptu, F major; etude, F minor; waltz, A flat; rendered by Ferdinand Wachman, a pianist of rare ability, whose work was done with fine finish and technique, and was well appreciated by his hearers. His second group included the Gluck-Brahms "Gavotte," "Staccato Etude," by Rubinstein, and "Rhapsody No. 6," by Liszt.—*Evening Star*.

Mr. Wachman, who is just completing his first season on the concert stage, played a group of Chopin, and for encore a Chopin Ecosaise, and for his second group, the Gluck-Brahms "Gavotte" and the Liszt "Rhapsody No. 6." For encore he played the "Staccato Etude" of Rubinstein, which was on the program as his second number in the group. He plays with excellent tone and technique, and much poetic feeling.—*The Post*.

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MONA BATES

Canadian
Pianist

Press Comments

Mona Bates, a young Canadian newcomer, was most interesting. She braved searching comparison with much success in Beethoven's "Waldstein" sonata—and slighter work of Chopin, Gluck, Scarlatti and Weber. She was greeted with frequent and hearty applause.—*New York Times*.

Miss Mona Bates, a Canadian pianist, gave her first recital here last night in Aeolian Hall. The principal number in her list was Beethoven's "Waldstein" sonata. Evidently in rare sympathy with the composer's intent in the work, she was able to set it forth with fine intelligence as to melodic line and phrase and with an admirable technical clarity. More than this, her piano tone was good, her use of the pedals judicious and her color resources commendable. 'All in all, her reading of the composition merited the warm applause it received.—*New York Sun*.

Even in a concert season as crowded as this there is always room for a musician of the caliber of Mona Bates.—*New York American*.

Played with exceptional artistry. It was a debut of delight.—*New York Sun-Herald*.

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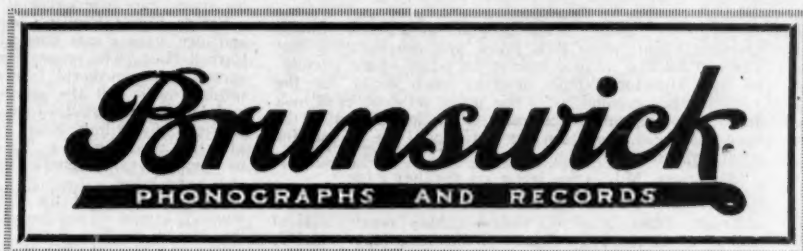
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ACROSS THE COUNTRY

Augusta, Ga.—(See letter on another page.)

Arkansas City, Kan., May 24, 1920.—Music lovers who heard the concert given at the Junior High School Auditorium pronounced it a great treat. "The best music ever given by the school" was the testimony of some. The program was a varied one, consisting of numbers by the orchestra chorus, both girls' and boys' glee clubs, girls' quartet and vocal solos, all given by the pupils of the Senior High School. This concert was presented under the direction of Howard Milton Temple, a talented musician, who is supervisor of music in the Senior High School, and spoke well for his ability as a director. Every member of the chorus of over ninety voices and orchestra of twenty-five pieces, as well as each individual performer deserves special mention for his or her part of the program. Opening with "The Star Spangled Banner," the succeeding numbers were the Bridal Chorus from "The Rose Maiden," Cowen, with Donna Hayden at the piano. The Girls' Glee Club then sang "Wayside Roses," by Friedman, and "A Slight Mistake," by Clark. The orchestra was heard in the Hungarian dance, No. 5, Brahms, and "Cupid's Frolic," Miles. Mildred Butler sang "Joy of the Morning," Ware, and "Is You?" Bond, with Thelma Sticker at the piano. A string quintet offered the intermezzo from "Cavalleria Rusticana," Mascagni, and "Marche Militaire," Schubert. Otis Gilbert, baritone, sang "I Fear No Foe," Pinsuti, and "Roses of Picardy," Wood. The Boys' Glee Club sang "Gypsy John," Swift, and "A Green Little Apple," Conrad, with Lena Kincheloe at the piano. The minuet from the E flat symphony of Mozart and "Intermezzo Russe," by Franko, were the next orchestral numbers, again showing the ability of the organization. Probably the best numbers by the orchestra were the "Japanese

Sunset," Deppen, and the "Lustspiel" overture, Bela, while the best number by the chorus seemed to be the "Miller's Wooing," by Fanning. The program as a whole showed excellent talent, when it is taken into consideration that this was the first musical concert the schools have attempted, and Director Temple deserves much credit for the work he has accomplished. The public no doubt will look forward to the annual musical concert, in addition to the operettas, which have been the ambition of the schools for several years.

Baltimore, Md.—(See letter on another page.)

Boston, Mass.—(See letter on another page.)

Bryan, Ohio, May 21, 1920.—A May music festival was given at the High School Auditorium, May 6 and 7, under the direction of F. A. Tubbs, supervisor of music. It proved to be a very popular event and one which local music lovers hope to see duplicated. On Thursday evening, May 6, the school children gave the program, each grade being heard in a group of songs, except the second and third grades which united. The Junior High School was represented by a group and the boys' band was heard in three numbers, by King. As the finale, the Girls' Glee Club of the high school gave the cantata of Bliss, "Fays of the Floating Islands." The accompanists were Ruth Volmer, Edith Boothman, Lucia Gaudern and Marvel Lamberson. The following evening, an interesting program was presented by Helen Joy Masters, contralto; Mrs. Maurice Bruns, soprano; Louise H. Ingalls, pianist, with Doris Saunders and Adda Edelman, accompanists; the festival chorus and the municipal orchestra, under the direction of Conductor Tubbs. The orchestra, the local players being augmented by a number of Toledo musicians, opened the program with the overture, "Poet and Peasant," and also contributed two movements from the Mendelssohn symphony in A major and the Nevin suite, "A Day in Venice." Miss Masters gave the air of Salome from "Herodiade" and a group of songs by Ross, Branscombe, Grieg, Guion and Ware. Together with Mrs. Bruns, she was heard to advantage in a duet from Rossini's "Stabat Mater." Mrs. Ingalls pleased in two Liszt numbers. The festival chorus scored a real triumph in Dett's Negro spiritual, "Listen to the Lambs," which was unaccompanied and in which the incidental solo was given by Mrs. Schwartz. The closing number was Fletcher's "A Song of Victory," sung with fervor by the chorus. Conductor Tubbs deserves much credit for the excellence and the success of these two programs.

Charleston, S. C.—(See letter on another page.)

Chehalis, Wash.—(See "Music on the Pacific Slope.")

Chicago, Ill.—(See letter on another page.)

Cincinnati, Ohio.—(See letter on another page.)

Columbus, Ohio, May 18, 1920.—Cecil Burleigh, violinist, and Louis Graveure, baritone, closed Kate M. Lacey's Quality Series with probably the best concert of the season. Mr. Burleigh rendered in pleasing style Handel's sonata in D major, and also gave a passionate and virile treatment to his own second concerto, the latter bringing forth for an encore another of his compositions—"Coloring." Burleigh proved himself a sound technician, displaying a fluent execution when he played "Hymn to the Sun" by Rimsky-Korsakoff. Perhaps the violinist's own composition, "Hills," was best liked. It was played with muted strings and was consistently beautiful throughout, with its sustained passages interwoven with dramatic parts. "Heave Ho" by Mr. Burleigh was especially well done. Mr. Graveure scored tremendously. In his third appearance in Columbus he emphasized the appreciation and admiration which he always calls forth here. A novel portion of his program was a Russian group by Moussorgsky consisting of the weird "In My Attic," the ominous "Death's Lullaby," the humorous "The Seminarian," the dainty "The Doll's Cradle Song" and the dramatic "Paraska's Song." The adjective applied to each song in the group can be accurately applied as descriptive of Graveure's rendition of it. Three French songs demonstrated the versatility of the artist, Duparc's "Le Vagueux et la Cloche" being rendered with all the power of his splendid voice and Benberg's "Il Neige" being sung with almost whispered ease and delicacy. The "Pagliacci" prologue, splendidly delivered, concluded the group, the encore to which was Oley Speaks "Sylvia." The finale—a group of English songs—was enthusiastically received. It included "The Leprehaun," arranged by William Arms Fisher, which was so excellently interpreted that a repetition was demanded; "Five-and-Twenty-Sailors," by Coleridge Taylor, sung with much zest and bravado; "Vale," by Russell, and Bryceson Trehearne's "The Way of June." Mr. Graveure's grasp of textual meaning is remarkable and combined with the superb vocal quality that is his, makes him one of the finest concert singers who has appeared in Columbus.

Kate M. Lacey has announced a splendid course for the 1920-21 season of her Quality Concert Series. Rosa Ponselle, dramatic soprano of the Metropolitan Opera Company, will open the season, singing here on October 11, and

Mary Garden will come in November. On February 4, Renato Zanelli, Chilean baritone, and Raoul Vidas, French boy violinist, will give a joint recital. Sophie Braslau, contralto, and John Powell, pianist, will return April 1, and in May Orville Harrold, tenor, with Frances Nash, pianist, will close the series.

Cumberland, Md., May 12, 1920.—April 13 was a concert breaking date. The Maryland Theater, the largest auditorium in the city, was packed when eight of the Victor artists gave a program of ballads.

Father Finn's Paulist Choir, composed of seventy boys and men, gave a rare musical treat at a concert May 7 at Carroll Hall. The program was divided into three parts—sacred music, medieval (sacred music, more modern) and secular music—all the numbers of which were rendered with consummate skill. John Finnegan, tenor soloist of St. Patrick's Cathedral, New York, was roundly applauded after his rendition of a "La Bohème" aria, and responded to four encores. Masters Thomas Soates and Billy Probst also sang solos.

Emanuel Choir of the Episcopal Church gave the last musical services of the season on April 11 and May 2. At the former, Ingham Lord, organist and choirmaster, was assisted by Mrs. William L. Wilson, as organist, and eight violinists in concerted numbers, under the direction of Prof. Alvin Serf. On May 2 Mr. Lord presided at the organ, and the assisting soloist was Antonio La Manca, who gave several violin numbers.

Dallas, Tex.—(See letter on another page.)

Denver, Col.—(See letter on another page.)

Evansville, Ind., May 31, 1920.—Lillian Ellerbush, a singer whom this city is proud to claim as its own, received an ovation at her appearance here in concert on May 25, after an absence of five years. Public and press united in praise of the singer, who is considered one of the most talented artists this city has produced. She was assisted in her program by her husband, Herbert Heidecker, baritone, and Louise Lindner, pianist. An audience of more than 2,500 persons filled the Coliseum. A splendid program was given, in which the offerings of each of the three artists called forth continued applause and sincere appreciation from the audience.

The Municipal Band, Paul August Walz, director, will give open air concerts at the city parks, appearing three times each week during the summer. The band is a finely equipped and well trained organization and the programs are always popular events.

Among the most notable of recent musical events was the recital given May 11, by Clarence Eddy, on the municipal organ at the Coliseum. Mr. Eddy played to an appreciative audience of music lovers and his gifts, both interpretative and technical, brought enthusiastic response from his hearers. The organist offered a well-chosen program, including many novelties and modern compositions.

A record audience attended the final program of the season by James R. Gillette, municipal organist, on Sunday, May 30. The organ recitals are popular weekly events, given at the Coliseum at a nominal price, throughout the winter and spring. The immense auditorium was filled on this occasion owing, no doubt, to the presence on the program of Lillian Ellerbush, soprano, who was the guest soloist. As at her previous appearance, Miss Ellerbush delighted her hearers with her beautiful singing. A splendid program was played by Mr. Gillette. The weekly organ recitals will be continued in the fall.

Hartford, Conn., May 27, 1920.—On May 21, the choir of 500 voices of the Hartford high school presented Mendelssohn's "Elijah," under the direction of Ralph L. Bald-



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In personality, in range and power and purity of voice, in control and in command of all the requisites of rhythmic harmony, Enrico Passalacqua convinced his Healdsburg friends and neighbors that very soon he is to be one of the great operatic stars.—*The Sotoyome Scimitar*, Healdsburg, Cal.

The expectation was great, but it was surpassed by the success—from the beginning to the end it was a continuous and increasing triumph, when after his rendition of "Vesti la Giubba" from "Pagliacci," and after the duet from "Trovatore" with Margherita Brendell, the applause reached a grand ovation.—*L'Unione*, San Francisco, Cal.

Enrica Passalacqua's concert was an artistic triumph and the audience, which thronged the large auditorium, was thrilled at what a Healdsburg native son had been able to accomplish in a brief time of study under a master instructor.—Healdsburg (Cal.) *Enterprise*.

win, in Foot Guard Hall. The soloists were Norma L. Smith and Dorothy S. Baldwin, sopranos; Gertrude L. McAuliffe, contralto; John T. Dowd, tenor, and Harold Land, bass. William H. Thompson was the pianist.

Minnie Carey Stine, contralto, was heard in recital at Liberty Hall on May 18, assisted by Ralph H. Aldred, accompanist. Her program included arias from "Dinorah" and "Samson and Delilah," as well as groups of songs by Curran, Dobson, Gilbert, O'Hara, Cadman, Guion, Kramer, Harling, Burleigh, Gaul and Dies.

Joplin, Mo., May 28, 1920.—The Minneapolis Symphony Orchestra, Emil Oberhoffer, conductor, closed the artists course of the local Fortnightly Music Club, with afternoon and evening concerts, April 26. The soloists for the afternoon concert were Emma Noe, soprano, and Finley Campbell, baritone, and at the evening concert Harriet McConnell, contralto, and George Rasely, tenor, appeared. The programs were up to the usual excellent standard of this organization, and were enjoyed by capacity houses.

The Fortnightly Music Club held the last meeting of the season on Thursday evening, in the First Congregational Church, with a very excellent program, consisting of a paper on the life, character and works of Edward MacDowell, followed by a well rendered program of vocal and piano selections of this composer. Preceding the program there was a short business meeting during which T. Frank Coulter, treasurer of the club, gave a report that was very encouraging for next year's activities. George D. Osborne, the president, presided.

At the High School Auditorium, May 11, the Apollo Club, Franklin B. Rogers, director, gave a very excellent program which was well received. Aside from the choruses and quartets, George W. Pither, tenor, and Dr. Garry August, baritone, appeared as soloists. This club is composed of thirty-two professional and business men of the city, who spend their extra time at club rehearsals with but one object in view—"Better Music for Joplin." President J. W. McMillan is deserving of much credit for bringing the club up to a business basis, and the work at this concert bespeaks the future artistic success of the organization. Mrs. J. Arthur Henley is the efficient accompanist.

Huntington, W. Va., May 24, 1920.—The Russian Symphony Orchestra, Modest Altschuler, conductor, gave a concert at the City Auditorium, May 19. The entire program, with the exception of a harp solo, was Russian.

On May 3, the First Presbyterian Church was crowded to the utmost at a recital of grand opera music was given by a trio consisting of Marguerite Neekamp-Stein, soprano; Helen Tufts-Lauhon, pianist, and Edwin M. Steckel, organist. Included in the first part of the program was the overture from "Martha," "One Fine Day" from "Madame Butterfly," and the gavotte from "Mignon." The second part contained selections from "Faust." Mrs. Neekamp-Stein read a short sketch of the opera, the musical numbers being interpolated just as they occur. The "Flower" song and the "Jewel" song were sung by Mrs. Neekamp-Stein, while the remaining numbers were played by Mrs. Lauhon and Mr. Steckel. Of these, the waltz chorus was the most popular and was played as an encore at the conclusion of the program.

The annual vesper service of the Woman's Club was given at Johnson Memorial Church, April 30. Among those participating were Miss Leedon, Mrs. Ferguson, Mrs. Lauhon, Mrs. Plowe and Miss Cundiff.

Franceska Kaspar Lawson, soprano, gave an excellent recital at Marshall College auditorium, May 3. Her rendition of the "Swiss Echo Song," Eckert, was especially good. Other composers represented were Monsigny, Munro, Eckert, Rimsky-Korsakoff, Lehmann, Penn, MacDowell, Henschel, Bond and Ware.

The Marshall College Choral Society presented the opera, "Sylvia," at their auditorium, April 28. The performance was a success from every standpoint, and the audience showed its appreciation by calling for encores after all the numbers.

Lawrence, Kan.—(See letter on another page.)

Minneapolis, Minn.—(See letter on another page.)

Providence, R. I., May 25, 1920.—The musical season may fairly be said to have ended with the week's engagement of the San Carlo Opera Company. The season of opera which is given here by this organization has now become an annual event and each year the visit is more successful, artistically and from the box-office point of view. A number of old favorites were in evidence—Salazar, Queena Mario, Stella de Mette—as well as a few fresh voices, while again, as on former occasions, Marcella Craft was a guest artist for one performance only, singing Butterfly at the Saturday matinee. Among the new singers was Rosalie Miller, who was also re-engaged for next season. Miss Miller sang Nedda in a creditable fashion. Probably the largest audience of the week (if indeed not for the entire musical season) heard Verdi's "La Forza del Destino."

Claudia Rhea Fournier, contralto, with the able assistance of Jean Bedetti, cellist, of the Boston Symphony Orchestra, gave a delightful recital recently at Churchill House before a justly enthusiastic audience.

The second and final concert of the University Glee Club for the season was given in Memorial Hall with the assistance of Elizabeth Lennox, contralto. Under the direction of Berrick Schloss the club was heard in a miscellany of concerted numbers, while Miss Lennox con-

tributed "Mon coeur" and two groups of songs with fine effect.

Lucy H. Miller presented her pupil, Marion Lovell, in song recital in Churchill House with marked success.

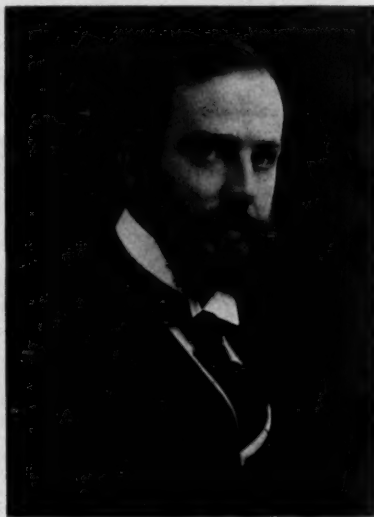
It is a pity that a larger company did not assemble to hear the Russian Quartet, which gave a single concert at Elks' Auditorium on Sunday afternoon, for the singing excited much admiration from the small group that attended.

Among other items of a fast waning season were the organ recital of Gene Ware; the singing of Gounod's "Redemption" by the Beneficent Choral Society, under the direction of Arthur Hyde, and a recital by members of the Monday Morning Club for a local charity.

Portland, Ore.—(See "Music on the Pacific Slope.")

Redlands, Cal.—(See "Music on the Pacific Slope.")

Tacoma, Wash.—(See "Music on the Pacific Slope.")



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Fabry Wins Praise for New York Recital

Following her recital given at the Princess Theater in New York last season, Anica Fabry, the Slovak dramatic soprano, was the recipient of most gratifying encomiums on the part of the critics. "Fine feeling her work showed in abundance," "An artist every inch," and "A rich and irresistibly charming soprano of exquisite brilliancy," are but a few of the many expressions of appreciation of the popular singer's worth as an artist which appeared in the dailies. Her program also won significant comment, containing as it did songs of nine countries, sung in the original tongues.

Hein & Fraemcke Institutions' Commencement

The fortieth annual commencement of the affiliated institutions, the New York College of Music, located at 114-115 East Eighty-fifth street, and the New York American Conservatory of Music, 163 West Seventy-second street, C. Hein and A. Fraemcke, directors of both schools, took place at

Aeolian Hall, Friday evening, June 18. Diplomas were granted to six students, certificates to eleven, testimonials to six, and certificates as supervisors of music in public schools to three. A program of eleven numbers, consisting of piano, vocal, violin, cello and harp music, with a vocal ensemble at the close, was performed, followed by a "flash-light" picture. As the photograph was received too late for reproduction in this week's issue of the MUSICAL COURIER as planned, further detailed notice of the commencement will be withheld until the first issue of July, when both notice and picture will appear.

Cecil Fanning's Tremendous Success in London

Few American singers have won such recognition in the musical centers of Europe, as well as in their native land, as has Cecil Fanning. Before the war he sang in France, Italy and England and even invaded Germany, the stronghold of the lieder singer. Everywhere his true worth was recognized. It is rather amusing to look back now on the comment of one German critic in particular, who took pains to point out what a beautiful language English is when sung with such polished diction as that which characterizes Mr. Fanning's singing. It goes without saying that this is one point which would not be stressed upon should Mr. Fanning return to Berlin within the next few years.

The present spring and early summer Mr. Fanning has been spending in England. He fired the first gun in the American artistic invasion and his success has been such and he has made so many appearances and is scheduled for so many more, that it seems not unlikely that he will be one of the last to return home. He has already given seven recitals in Wigmore Hall and has sung with the London Symphony Orchestra, Albert Coates, conductor, in a performance of the Beethoven ninth symphony on June 2. Also, he has been heard in concert at several of the English seacoast resorts, and will visit many others later on, in addition to touring the principal cities of the British provinces. Mr. Fanning has become so firmly established in this, his second London season that apparently he will be an annual visitor hereafter and will divide his time between Europe and America.

Those who have followed Mr. Fanning's steady progress and have heard his recent recitals in America, will be in nowise surprised at his London successes. Not only has his voice grown in beauty and power of late years until it has been pronounced one of the finest of the day, but his interpretative art has developed enormously. Now there are few song recitalists who give such complete satisfaction from every standpoint as does Mr. Fanning. In oratorio he has won like favor and he has been a frequent and welcome visitor at all the important festivals.

Another feature in Mr. Fanning's make-up and one which has contributed largely to his advancement, is his love of all forms of art and his general culture. Primarily a musician, he finds time for many other interests as well. Not only a singer, he is also a poet as the old time minstrels were, and his verses have been set to music by such well known composers as Mrs. H. H. A. Beach, Charles Wakefield Cadman, Gertrude Ross and Frederick W. Vanderpool. He also wrote the libretto of "Sir Olaf," afterward scored by Harriet Ware, creating the title part at the premiere, and has since sung it more than forty times. During the present summer he hopes to finish the book of an opera with an American setting, music by Francesco Leoni, an Italian composer, with whom he has collaborated already in several songs.

Mr. Fanning and Mr. Turpin, his accompanist, whose association dates back a number of years, will return to America in October, and his manager, Daniel Mayer, has assured him a busy season. The entire month of November will be spent in the South, and his first New York recital for the season takes place early in December. The rest of that month will be devoted to the East, and January will be spent on the Pacific Coast and in the Canadian Northwest. In February he will be in the Middle West, and March will find him back in the East. After that will follow a general tour of the spring festivals and then a return to England to follow up his triumphs of this season, for the British musical public is one of the most loyal, and welcomes its favorites as often as they care to return.

Homer C. Nearing in Recital

Allentown, Pa., June 14, 1920.—Homer C. Nearing, a pupil of Alberto Jonas and principal of the piano department of the Allentown Conservatory of Music, gave his initial local recital on June 10, in Odd Fellows' Hall, and was very well received. His program included MacDowell's "Keltic" sonata, Liszt's etude in D flat, the Gluck-Brahms gavotte, Chopin's scherzo in B minor, the Jonas toccata, Rachmaninoff's barcarolle, and Liszt's eleventh rhapsody. S. B.

Merle Alcock for Chicago Morning Musicales

Merle Alcock will be one of the artists appearing next season at the Blackstone Morning Musicales in Chicago which are managed by Miss Kinsolving. The contralto is also to give a joint concert with Edward Johnson, the tenor, in Columbus, and in Roanoke she will appear with the Elshuco Trio.

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Opening of Ravinia Park Adds New Luster to Chicago's Summer Season

"Tosca" with Notable Cast Will Be the Initial Attraction at Ravinia Park, June 26—Carrie Jacobs-Bond & Son Moves to California—Sturkow-Ryder Plays in Oak Park—Louise St. John Westervelt Presents Pupils—G. Schirmer, Inc., to Open Chicago Office—Edna Richolson Sollitt Booking Modernism Lecture—Harry Jepson Wins Prize for Best Organ Sonata

Chicago, Ill., June 20, 1920.—Ravinia opens Saturday evening, June 26, with "Tosca" and the following Metropolitan cast: Tosca, Florence Easton; Cavaradossi, Morgan Kingston; Scarpia, Antonio Scotti; Angelotti, Louis D'Angelo; Sacristan, Paolo Ananian; Spoletta, Giordano Paltrinieri; Gennaro Papi, conducting. On the following night, Sunday, June 27, Massenet's "Manon" will be the bill, with Charles Hackett making his debut and Edith Mason making her first appearance this season as Manon.

PRIZE AWARDED FOR BEST ORGAN SONATA BY AMERICAN.

Eric Delamarter announces that the judges have awarded the prize of \$100 for the best organ sonata written by an American composer submitted in the contest held in the fall of 1919 to Harry Benjamin Jepson, of Yale University. The decision of the judges, including Mr. Delamarter, Clarence Dickinson, of New York, and Frederick Stock, of Chicago was unanimous. All other manuscripts will be returned.

CARRIE JACOBS-BOND & SON MOVES TO CALIFORNIA.

Announcement is made of the removal of the Carrie Jacobs-Bond & Son general offices from Chicago to Hollywood, Cal., on July 1. They will be located in their own building, which will be equipped with every modern device to facilitate handling the orders of their good trade friends in the most satisfactory manner. As is well known, they are the publishers and distributors of the widely known and recognized Carrie Jacobs Bond's songs.

MME STURKOW-RYDER PLAYS IN OAK PARK.

Appearing in joint recital with Ann Hathaway, Mme. Sturkow-Ryder, the charming pianist-composer, added another success to her lengthy list Tuesday evening, June 15, at the Warrington Theater, Oak Park, Ill. One of the most progressive pianists and composers in the Middle West, Mme. Sturkow-Ryder has much to offer her listeners, and this occasion was no exception to the rule. She

won her listeners through her fine art and delightful personality in the Liszt first rhapsody, her own clever "Fantasie Pastorale" and a group by Rubinstein, Rebikoff, Liadov and Tchaikowsky. Her explanatory remarks before her own composition made it doubly interesting.

FISHING TRIP FOR HANS HESS.

On June 15 Hans Hess made his third consecutive appearance in Eureka, Ill., scoring heavily with the listeners at Eureka College. Mr. Hess is planning a fishing trip in Muskegon, Mich., as part of his summer vacation, during which he will also prepare for his forthcoming season, which already looms up as one of the biggest in his career.

WESTERVELT PRESENTS PUPILS.

Some fourteen pupils of Louise St. John Westervelt appeared at the Columbia School Recital Hall last Monday evening, June 14. Those who participated were Paulina Greaves, Marjorie Carlton, Laura Palmer, Sidney Greaves,

Grant Schaeffer and Bemberg. One of the surprises of the evening, at least to one auditor, was Geraldine Rhoads, a true contralto, the possessor of a sweet, luscious and powerful voice, which should bring her in the future before the musical public; she has a message to deliver and she already knows how to deliver it. Marion Capps, who plays accompaniments as well as she sings, is another Westervelt pupil who should make a name for herself in the musical world. Martha Cook, who was heard previously at a concert given by the Columbia School, strengthened on second hearing the splendid impression made, and her success at the hands of the audience left no doubt in the mind of the writer that others partake of the same opinion.

SCHIRMER TO OPEN CHICAGO BRANCH.

Of great interest to the musical fraternity here is the announcement that G. Schirmer, Inc., of New York, will open a Chicago branch in the Steinway Hall Building.

EDNA RICHOLSON SOLLITT BOOKING MODERNISM LECTURE.

Many colleges, clubs, etc., are engaging Edna Richolson Sollitt to give her interesting lecture on "Modernism in Music" for next season. When Miss Sollitt presented her talk recently at the Illinois Music Teachers' Association convention in Springfield, she met with instant success. Besides lecturing, Mrs. Sollitt is a pianist, and will be heard in recital and concert and will do some teaching next season, which she anticipates will be a busy one.

SIBYL SAMMIS MACDERMID STUDIO NOTES.

The Sibyl Sammis Singers continue their successful tour of the South, and the Knoxville (Tenn.) Journal and Tribune, under date of June 3, comments as follows:

Headlining the opening program were the Sibyl Sammis Singers, a vocal quartet emanating from the studio of Sibyl Sammis MacDermid, of Chicago. A delightfully varied program calculated to strike a medium of universal appeal was rendered. An allegorical quartet selection in which the singers pantomimed the various parts made a decided hit. Perhaps the most appreciated offering of the entire program was the quartet rendition of the negro spiritual, "My Soul Is a Witness for My Lord." Four excellent voices, wonderfully blended and a diversified repertory made the Sibyl Sammis Singers a decided hit.

Philip Gates, baritone, has been engaged as soloist by the Second Church of Christ, Scientist. Sibyl Sammis MacDermid, soprano, sang in Ligonier, Ind., Sunday, June 13, and appears with the Toledo Choral Society, June 22, in a production of "Carmen." Ona Dawson, soprano, sang two groups of songs in Barnum Hall, June 7, on a program given by Arthur Grandquist's advanced class. Harriet Whyte, soprano, gave the usual studio program June 10, and Margaret Gobble will sing the program of June 17.

CHICAGO MUSICAL COLLEGE NOTES.

The Saturday morning concert of the Chicago Musical College was given last Saturday by students in the piano, violin, vocal and cello departments. In the course of the concert there were presented medals to four youthful musicians who won them for distinguished work in the children's department. The first of the series of summer recitals which will be given by the Chicago Musical College will be presented by Percy Grainger, who will be heard in a morning program in Ziegfeld Theater, June 29. Mr. Grainger will offer on this occasion some new and remarkable works for the piano. Among others to appear in the series will be Edward Collins, Leon Sametini, Rudolph Reuter, Florence Hinkle and Richard Czerwonky. There will also be the concerts by the students of the college.

AGAIN VACATION QUESTION PERPLEXES THE DEVRIES.

In March or April of each year the question, "Where shall we go for a summer rest?" is discussed in the Herman Devries household, and every year since 1913, when they went to Paris for a short sojourn, they have made summer plans, which have only been interrupted by the number of students wishing summer instruction. Therefore, when June comes these eminent vocal authorities find the demands on their time increasing instead of diminishing, and so the summer vacation idea has had to be abandoned. While in the Devries Studios one day last week the writer peeped into their books and counted fifty-three summer pupils for lessons under Mr. Devries and twenty-two enrolled with Mrs. Devries, the writer boldly asked the distinguished coach why he didn't change the sign on his door from the "Herman Devries Studios" to the "Herman Devries Conservatory of Music." That, it truly is, with seventy-five pupils enrolled. And with this array of pupils they will break the rule this summer and take a three weeks' rest in August.

SUMMER SESSION AT BUSH CONSERVATORY.

The annual summer normal session of Bush Conservatory opened Monday, June 21, with a big enrollment. The steadily increasing popularity of the summer courses of this foremost Chicago school of music is evidence of the soundness of the policy of the institution, which offers in both winter and summer terms the same high grade of instruction, under artists of international reputation.

Many features of special interest to the summer school students will be offered in a series of artist recitals by Charles W. Clark, baritone; Mae Graves Atkins, soprano; Richard Czerwonky, violinist; Herbert Miller, baritone; Helen Fouts Cahoon, soprano, and others. Interpretation and repertory classes will be conducted by Mme. Julie Rive King, Charles W. Clark, Mme. Louise Dotti, Mme. Justine Wegener and others. In addition there will be a series of recitals given by Harold Triggs, pianist, Ada Tilley, Andrea Proudfoot, artist students; Ruth Bradley, pianist of Edgar Nelson's class; Ralph Leo, baritone, also of Mr. Clark's class, and a number of others.

The regular normal classes will be conducted by President Bradley, Mr. Brazelton and others, and the usual opportunities are offered for coaching with the artists of the faculty, many of whom are of international reputation. The dormitories, which are a popular feature of the equipment of Bush Conservatory, are taxed to their utmost capacity for the summer months.

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MARTHA COOK,
Soprano.

Sylvia Francisco, Catherine Miller, Ruth Shaw, Ella Snedden, Helen Van Loven, Marion Capps, Geraldine Rhoads, Joy Cutler and Martha Cook. A large and fashionable audience was on hand, which received with marked appreciation the work of each student, who individually showed the result of careful training, which reflected credit on their able mentor. The reviewer had anticipated a pleasurable evening, as he had previously heard several of Miss Westervelt's talented students at functions, and a better entertainment than that under review had seldom been witnessed from such young students, several of whom are soon to appear professionally. Catherine Miller, a blind soprano, sang with much feeling "The Bondman," by Lalo, and Elliot's "Spring's a Lovable Lady"; Ruth Shaw, in her selections, was well received, also Ellen Snedden; Helen Van Loven, like the other students heard, disclosed not only a good voice, but also musicianship. As a matter of fact, all the students of Miss Westervelt are musical and seem to enjoy their work as much as those who witness it. Marion Capps and Geraldine Rhoads sang delightfully the Hildach "Passage Bird's Farewell"; Joy Cutler gave a good account of herself in selections by Marion Bauer.

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CHARLESTON SYMPHONY'S FIRST SEASON A GREAT SUCCESS

Its Fifty Members All Local Musicians—Martha Laurens Patterson, the Conductor, Secures Remarkable Results—To Be Augmented Next Season

Charleston, S. C., June 5, 1920.—Charleston has forged ahead musically in the brief space of one season! This has been evidenced not only by the exceptionally fine series of Sunday concerts offered by the Charleston Musical Society, which included such artists as Diaz, Kreisler, Frijs, Lhevinne, Novaes, Thibaud and the Fonzalez Quartet, with three interesting chamber music programs by members of the society, but by the formation of a symphony orchestra, the first in the history of the city.

The Charleston Symphony Orchestra personnel of fifty was drawn entirely from local musicians, and for many of the players this was their first appearance in an orchestra. Martha Patterson is the able conductor.

The first concert was given on Sunday afternoon February 29, in the Victory Theater, and long before the hour of the concert was reached, standing room only

lightful minuette was given. Martha Laurens Patterson proved herself an excellent conductor. Not everyone who stands on a platform and waves a baton is a leader. Conductor Patterson held her forces together splendidly, and was at all times master of the situation, her reading being fluent and always interesting.

As far as can be ascertained, Mrs. Patterson is the only woman in the United States who has conducted a symphony orchestra and an entire symphony in a public performance. Indeed if information is correct she was the first woman ever to conduct a symphony orchestra in public, as Dr. Ethel Smythe, of London, made her appearance some days later. Mrs. Patterson's ability as a conductor was a revelation to her audience. It was not only the first time she had ever attempted conducting, but she had been known before only in the capacity of a pianist. The warm applause following the Beethoven larghetto elicited two encores, Gluck's charming gavotte from "Iphigenie en Aulide," and Handel's minuette from "Berenice."

Information in hand would indicate there is but one other local symphony orchestra in that section of the South, and that is in Nashville, where the first public pro-

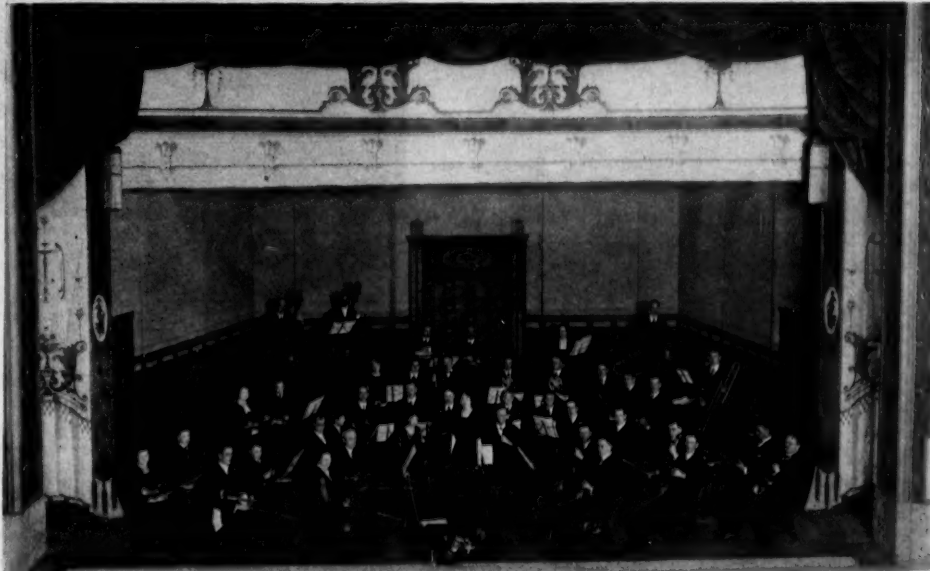


Photo by H. R. Jacobs.

CHARLESTON SYMPHONY ORCHESTRA,
Martha Laurens Patterson, conductor.

could be had. The program was purely symphonic and consisted of the Haydn "Militaire," the larghetto from Beethoven's second, and the allegro moderato from the "Unfinished" symphony of Schubert. When Mrs. W. Morrison Patterson (as she is known in private life) came from the wings to take her place as conductor, she was received with tremendous applause, as was also Maud Winthrop Gibbon, the first cellist and the efficient and indefatigable business manager of the Charleston Musical Society without whose disinterested efforts there the orchestra, as well as the Sunday afternoon artist series, would not have been possible.

As Mrs. Patterson turned from the audience to her orchestra and raised her baton, a thrill of expectation could be felt through the house. The Charleston American, speaking in its columns next day of the performance, quotes a distinguished director of the Philadelphia Orchestra as saying: "Such a program for a first concert was an ambitious one, but my attention was held from first to last, and to a man who has listened for years to the beginnings of orchestras, that is saying a great deal. The tone volume and intonation were excellent, and the Haydn was especially good. The orchestra has acquired a fine attack, and particular mention must be made of the freedom and flexibility with which the de-

gram was not presented until April 25, almost two months after the Charleston Symphony Orchestra had made its debut so successfully.

On April 11 the Charleston Symphony Orchestra repeated its first program by request as the final concert of the season, under the auspices of the Charleston Musical Society. Rehearsals for next season will begin again on the first Wednesday in September, and it is expected that the personnel will be very much augmented.

Officers elected for the ensuing year are: Maud W. Gibbon, president and manager; Ernest Metz, first vice-president; T. Hadgi, second vice-president; Joseph Knobloch, treasurer, and G. Dehrmann, secretary; board of directors, Carl Metz, Martha Laurens Patterson, Marie Baker (concert-mistress), Frank Seel, Thomas Dotterer and Mary V. McBee. M. G.

Maier and Pattison Triumph at London Debut

Daniel Mayer's London office has sent the following cable regarding the debut recital there on June 10 of Guy Maier and Lee Pattison in one of their unique two piano programs.

Maier-Pattison concert immediate success. Crowded house. Audience shouted with enthusiasm. Hailed as two of finest artists appearing this season. Telegraph says: "Perfection of detail, tremendous power." Morning Post: "Remarkable sense of unity. Speak with one personality and that a strong one." Westminster Gazette: "Play extraordinarily well in astonishingly brilliant fashion. Supremely good." Globe: "Masterly playing." Standard: "Marvelous variety of tone, deep musical feeling and unqualified delight."

This London triumph followed quickly on the heels of their second Paris recital, given in Salle Pleyel on May 28. They have been urged to remain abroad until the fall and appear with the famous Lamoureux Orchestra, but have had to decline on account of their engagement to play at the chamber music festival in Pittsfield, Mass., under the direction of Mrs. F. S. Coolidge.

The coming season, their first under Mr. Mayer's management, will bring them out as soloists with several of the leading American orchestras, including the Boston Symphony, New York Symphony, New York Philharmonic, as well as the Detroit and Cleveland organizations. In addition to their joint appearances, Mr. Maier will also give a number of his recitals for children.

Colin O'More Heard in Recital

On Thursday afternoon, May 25, Colin O'More gave an artistic recital at Aeolian Hall, New York. He is the possessor of a lyric tenor voice, of which he has excellent control. Special mention should be made of his pianissimo high tones, which are exceptionally soothing and rich. His enunciation is distinct, and his interpretations thoroughly commendable. Many encores were necessary throughout the program. Maurice La Farge, as the accompanist, added to the success of the occasion.

Business and Pleasure

Louis Graveure, baritone, an enthusiast on out-door sports, is an expert fisherman. He will spend the early part of July with his manager, W. H. C. Burnett of Detroit, at Long Lake, Mich., and will give a recital at Alpena, Mich., on July 9.

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With the facilities at the disposal of the MUSICAL COURIER it is qualified to dispense information on all musical subjects, making the department of value.

The MUSICAL COURIER will not, however, consent to act as intermediary between artists, managers and organizations. It will merely furnish facts.

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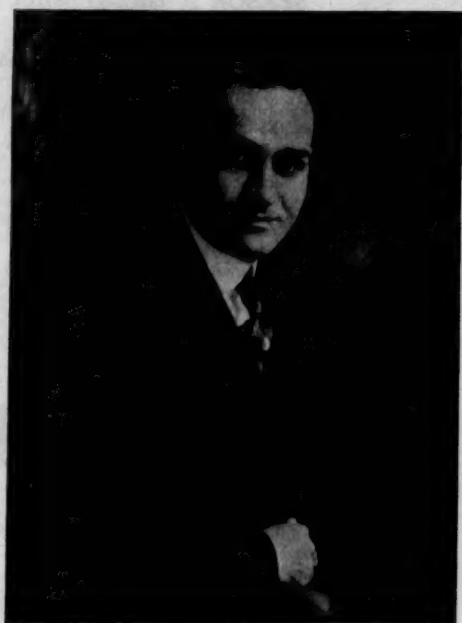
CARL BEUTEL AND A GROUP OF PUPILS.

Here is the American pianist-composer and six of his talented pupils who recently appeared in Lincoln, Neb., in a series of recitals. All played one or two movements of concertos. Those shown in the back row are: Esther Kahn, who played two movements of the Scharwenka concerto in B flat; Marjorie Robertson, the "Capriccio Brilliant" of Mendelssohn; Carolyn Reed, the second and third movements of the Beethoven C minor concerto. In the front row (left to right) are: Anna Muecke, Dale Shoemaker, the eleven year old pianist, and Margaret McGregor, who played respectively the first movement of the MacDowell D minor concerto, the last one of the Beethoven C major concerto

and the first movement of the Hummel B minor concerto. Two other students not in the picture, but who appeared on the program, are Ivan Callen, who was heard in the first movement of the Rubinstein D minor, and Hazel Wepking, who played the Liszt Hungarian Fantasy.

RAYMOND HARMON,

The popular Los Angeles tenor, who is featuring Manzucca's songs on all his programs with unusual success. Among the best liked of this well known composer's songs are "Love's Pilgrimage," "Spring Came With You," "Rachem" and "Daddy's Little Boy." Mr. Harmon will be heard in the East this coming season.



LEANDRO CAMPANARI AND TWO PROMISING PUPILS.

In the center is Leandro Campanari, who has established a reputation as a teacher of voice, and who is at present in San Francisco. At his left is Margherita Brendell, a young contralto pupil who is doing fine work, and the young man in the group, the possessor of an excellent tenor voice, is Enrico Passalacqua. Both young artists were heard in an interesting recital at Healdsburg, Cal., last May, which won the favorable support of the press.



CORA CHASE,

A young Boston coloratura soprano who has been studying in Italy for the last few years. Her debut in opera was made in Spain this spring. Giulio Gatti-Casazza, general manager of the Metropolitan Opera, has so much confidence in her that he engaged her last fall for the season of 1920-21, and, notwithstanding her lack of experience, will entrust the leading coloratura roles to her for the last half of this coming season, beginning in January, 1921, when she will take the place occupied in the last few years by Maria Barrientos. This is the first picture of Miss Chase published since the announcement of her Metropolitan engagement. (Mishkin photo.)



THE BACH CHOIR.

A chorus of 275 voices, said to be the best choir in the United States, of which the conductor is Dr. J. Fred Wille. Charles M. Schwab is the main guarantor of the festival which is given annually by this organization at Lehigh University, Bethlehem, Pa. On May 28 and 29 last music lovers from twenty-one States assembled to hear the cantatas and B minor mass sung. (Photo by A. C. Bliss, Easton, Pa.)

RAFAELO DIAZ,

Metropolitan Opera tenor, has just closed the busiest season of his professional career. Following his Metropolitan season he sang at Atlanta, Ga., during the week of opera there, after which he was heard at the Louisville, Ky., and Indianapolis festivals, and also in recitals at Coker College, Hartsville, N. C., and Palestine, Tex. In the last two concerts Mr. Diaz contributed a group of Francis Hopkinson's songs, operatic arias in French and Italian, songs by Grieg, Franz and Alvarez, as well as songs by American composers. Of the latter, special mention must be made of Minette Hirst's beautiful song, "Non Loin d'Ici." On May 25 Mr. Diaz sang Henry Hadley's "Ode to Music" at the Evanston Festival.



ROSALIE MILLER,

Who achieved a noteworthy success as Nedda in "Pagliacci" and as Micaela in "Carmen" with the San Carlo Opera Company last month. Miss Miller's performances were marked by great poise and delineation of character as well as by beauty of singing. She won hearty applause and it is possible that she will repeat these performances with the company in the fall. (Apeda photo.)



PIETRO A. YON,

Together with Harry A. Sykes, organist (on the left), and Ronald O'Neill, pianist, taken in Morristown, Pa., where Mr. Yon's "Concerto Gregoriana" received its first presentation on April 22, 1920. Mr. Sykes played the solo organ part while Mr. O'Neill accompanied on the piano.



NORMAN JOLLIF,

Bass-baritone, whose list of engagements in oratorio this season included appearances at the Springfield Festival, with the Brooklyn Oratorio Society, Bridgeport Oratorio Society, Columbia University Choral Society, Elizabeth Choral Society, etc., all of which indicates that Mr. Jollif now is fully established as a decided acquisition to the oratorio and choral organizations.



LEGINSKA AND HER PUPILS.

The accompanying picture was taken at the pianist's Greenwich Village studios where she is at present devoting all her time to teaching and composing. Five of her most talented disciples are shown in the picture. The girl at the piano at Leginska's right is Lucile Oliver. From right to left around the piano are: Phoebe Jefferson, Katherine Van De Roost, Evelione Tagliore and Paula Pardee. From July 1 to September 1, Leginska will hold a summer class at Peterboro, N. H., and she has announced that the entire season of 1920-21 will be devoted to teaching. Several of her pupils will be heard in New York next season. (Photo © by Press Illustrating Service.)



CARUSO VISITS THE CUBAN PRESIDENT.

During the special Caruso opera season at Havana, which has just ended, the President of Cuba gave an informal luncheon at his summer home, "El Chico," for the distinguished tenor. This photograph shows (left to right) seated, President Menocal, Señorita Julia Sedano, Señora de Lasa, Señora Menocal, Caruso; standing, Conrado W. Massaguer, well known caricaturist and editor of Social, the foremost Cuban magazine, to whose courtesy the Musical Courier is indebted for the photograph; Commandant Ortega, the President's military aid; Congressman De Lasa; William De Black, secretary of the President.



SUE HARVARD,

Metropolitan Opera soprano, who has been engaged for the Asheville, N. C., Festival on August 16. Miss Harvard was very successful in her two appearances at the recent Syracuse Festival.

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Crimi, Giulio. Sicily
Cumpson, Harry. Kent, Conn.
Curtiss, Caroline. Jamestown, N. Y.

D

Dalmores, Charles. Savorie, France
Davis, Grover Tilden. Cincinnati, Ohio
Dietrich, Grace. Millbrook, N. Y.
Dilling, Mildred. Paris, France
Dunkley, Ferdinand. Seattle, Wash.

F

Farnam, Lynnwood. Saskatoon, Canada

G

Gabrilowitsch, Ossip. Bar Harbor, Me.
Ganz, Rudolph. Kansas City, Mo.
Gentle, Alice. Highland Park, Ill.
Greene, Herbert Wilber. Brookfield Center, Conn.
Greene, Walter. Kent's Hill, Me.
Gunster, Frederick. Kitchawan, N. Y.

H

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Harris, George, Jr. Bar Harbor, Me.
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Hay, Lulu D. Bay View, Mich.
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Hill, Jessie Fenner. Averill Park, N. Y.
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Hoberg, Margaret. Morrisville, Vt.

J

Jones, W. B. Gilsum, N. H.

L

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Lyons, John Henry. Minneapolis, Minn.

M

MacLennan, Francis. Highland Park, Ill.
MacCue, Beatrice. Hightstown, N. J.
Malkin, Joseph. Arcadia, Mich.
McVay, Elizabeth. Minden, La.
Mees, Arthur. Morrisville, Vt.
Mikova, Marie. Omaha, Neb.
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N

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Nicolay, Constantin. Paris, France

O

Ornstein, Leo. North Conway, N. H.

P

Passmore, Melvena. Cincinnati, Ohio

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Rosenbaum, Hulda. Lake Placid, N. Y.
Ruffo, Titta. Genoa, Italy
Rybner, Cornelius. Tannersville, N. Y.

S

Sanders, Mrs. Franklin B. Mt. Desert, Me.
Schmitz, E. Robert. Paris, France
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Stuart, Francis. San Francisco, Cal.

T

Thursby, Emma C. San Francisco, Cal.

V

Valentine, William. Claypool, Ind.
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W

Way, Vera. Watertown, S. D.
Wild, Harrison M. Sayner, Wis.

New Eastman Gift to Music

A further gift of \$1,000,000 by George Eastman for the School of Music of the University of Rochester was announced at the recent meeting of the Board of Trustees of the university. Mr. Eastman already had given in excess of \$3,500,000 for the School of Music.

OBITUARY**Ada Wilcox**

Ada (Cogswell) Wilcox, one of the most prominent musicians in Fitchburg, Mass., for many years, died in that city on May 6, aged thirty-five years. Since the age of

twelve she had served as organist in various churches of Fitchburg and other cities, and had been re-engaged for the tenth consecutive year as organist at the Plymouth Congregational Church at Leominster but a short time previous to her sudden death, the result of heart trouble, with which she had been afflicted for several years.

Mrs. Wilcox was a member of the New England Chapter of the American Guild of Organists and a composer of ability, among her compositions being the music of the school song of the Fitchburg High School. She was also a popular teacher of the piano and organ and enjoyed a wide acquaintance among the musical people of Massachusetts. It was as an accompanist, however, that she was best known among musicians and lovers of music, possessing that musicianship and sympathetic understanding that marks the true accompanist. As such she had played for various artists in the concert and recital field and was for several seasons one of the accompanists for the Fitchburg Choral Society.

She was a member of a family long prominent in the musical life of central Massachusetts, being a daughter of Mr. and Mrs. George S. Cogswell. Her father was for many years active in local musical circles as a vocalist and choral director. She is also survived by a sister, Jessie F. Cogswell, organist at the Rollstone Congregational Church, Fitchburg, and a brother, George H. Cogswell, of Maynard, Mass., a well known baritone. Another brother, Edward S. Cogswell, a young musician of unusual promise as an organist and composer, died in the service of his country at Camp Devens, Mass., in September, 1918.

Filoteo Greco

Etta Miller Orchard, for some time the soprano of the Marble Collegiate Church; Donna Easley, solo soprano of St. Mary's P. E. Church, New York; some of the singing members of the Gould family (railroad magnate), all of them pupils of the deceased, and the older members of the musical profession will be sorry to hear of Professor Greco's death, which occurred at his home on Lexington avenue, New York, June 15. He was a veteran of the Garibaldi revolution period in Italy, and on coming to America at first settled in New Haven, Conn. About 1876 he read a paper on vocal music at the Music Teachers' National Association convention in Providence, R. I., which created considerable talk and placed him prominently before the musical folk of America. He came to New York at that time. Miss Easley, mentioned above, was probably his best recent pupil. A friend of Mancinelli, the Metropolitan Opera conductor under Grau, he had a wide acquaintance here.

Elena Varesi

Elena Varesi, an Italian singer celebrated in her day, died in Chicago last Saturday at St. Luke's Hospital and was buried on Tuesday, June 15. Mme. Varesi was born in Florence, Italy, in 1851 and for many years has been prominent in Chicago musical circles, where she taught singing for some time. She was from a family of eminent artists; it was for her father, Felice Varesi, a baritone, that Verdi wrote the role of Rigoletto; her mother was Cecilia Boccabadati. Surviving are two adopted daughters, Gilda Varesi, playing with John Barrymore in "The Jest," and Sila Varesi, who recently made her concert debut in Italy.

Emily Grace Pattou

Emily Grace Pattou, widow of A. A. Pattou, formerly a well known vocal teacher of New York, died in this city, June 16, at the age of seventy-three. She is survived by her son, Augustus Pattou, who conducts a well known musical bureau.



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Alice Gentle Re-engaged for Ravinia

Alice Gentle, one of the better known American artists of the present day, was born in Peoria, Ill., but soon after was taken to California by her parents, where she has since made her home. Her first experience in the field of song was gained as a member of a small church choir, her work in which imbued her with a great desire to make something of the naturally beautiful mezzo-soprano voice with which she had been gifted. Then she came to New York and settled down to serious study.

Not being content to wait for opportunity to find her, she struck out for herself and secured a position in the chorus of Hammerstein's Manhattan Opera Company. Her "fiery temperament" equipped her splendidly for operatic routine and for two seasons she continued in the chorus. She had not been associated long with this organization before she attracted the interest of the famous impresario to the extent that he finally took her out of the chorus and gave her several prominent roles. Two years more she sang with the company with marked success, which gave promise of the later achievements which were to come. Then she returned to the Pacific Coast, where her singing in both opera and concert added to her popularity.

Later, Italy claimed her attention. She found her way to Milan, and scarcely three months had passed before she was engaged as first mezzo-soprano at La Scala. The



ALICE GENTLE,
Mezzo-soprano.

beauty of her voice as well as her talent as an actress won for her the approval of the connoisseurs of that great music center and the warm endorsement of the critics. As a result, she was engaged for the following season at the Colon, Buenos Aires, while more recent operatic associations have been with the Bracale Opera Company in Havana, Cuba, where a veritable triumph followed, and also as a member of the Metropolitan Opera Company. Last summer her worthy contribution to the season at Ravinia Park brought forth her re-engagement for the summer of 1920.

While most of Alice Gentle's reputation has been gained as an operatic artist, she has also proven her attraction as a concert singer. Her striking appearance, added to a refreshing vivaciousness of manner, inevitably command the admiration of her audiences, while her thoroughly artistic interpretations serve to characterize her an all-around pleasurable artist, the word artist being used in its true sense.

Emma Goodrich Completes Active Season

The season just closing was a very busy and successful one for Edna Goodrich, pianist and organist. For the past ten years Miss Goodrich has been connected with the Nostrand-De Kalb Avenue Methodist Church, Brooklyn, as organist, her services having been much appreciated by the congregation. She has also given recitals at the Washington Irving High School, New York, and has filled several other engagements. Added to this were her activities as a teacher, so it readily can be seen that she had little time for leisure.

New Directorship for Frank E. Marsh, Jr.

Frank E. Marsh, Jr., former director of the Clarendon (Texas) College Conservatory of Music, has been elected to the directorship of the Acadia Conservatory of Music and of the Ladies' Seminary, and will resume his new duties on September 1. Mr. Marsh is a graduate of the New England Conservatory of Music, under Kent Fischer. Since his graduation he has studied with several well known masters. He will take a summer course under the Spanish virtuoso, Alberto Jonas.

Heifetz Crowds Queen's Hall for Third Time

News from London again tells of the big audiences before which Jascha Heifetz continues to play. The violinist gave his third recital in Queen's Hall week before last, and as at the previous two there was not an empty seat in the house.

The "Elks" to Feature Fay Foster's Song

Fay Foster's new song, "Are You For Me or Against Me?" is to be sung at the annual convention of the Elks in Chicago in July. The Minneapolis Lodge of the Elks is now rehearsing "Are You For Me or Against Me?" and will present it at that time. Charles Laird, of Minneapolis, who sang with success during the past season in New York with the Arions, the Euphony Society, and at the

School Supervisors' Convention in Philadelphia, will sing the solo part, the entire club responding.

Dr. Rhys Herbert, of Minneapolis, the well known composer and chorus director, wrote J. Fischer & Bro., publishers of this song, an exceedingly enthusiastic letter concerning it, saying, among other things: "Fay Foster has struck the bull's eye again." As Dr. Herbert is most fastidious in his judgment of compositions, especially of choral arrangements, this praise means much.

McCORMACK AND GODOWSKY BRING MINNEAPOLIS SEASON TO AN END

Recitalists Meet with Usual Enormous Success—Concert by St. Olaf Choir, Also a Final Attraction, Wins Great Praise

Minneapolis, Minn., May 21, 1920.—The three final concerts of the season have met with crowded houses and were a tremendous success in every way. John McCormack appeared at the Auditorium, May 18, before his record "sold out" house and gave his usual program of beautifully interpreted songs.

ST. OLAF CHOIR WINS GREAT PRAISE.

A splendid concert was given by the St. Olaf Choir, from Northfield, which was en route to its home from a triumphant series of concerts. This is the first time that this organization has been out of its own little city, and its triumph was complete.

GODOWSKY RECEIVES OVATION.

Leopold Godowsky gave a recital at the First Baptist Church, May 20, to a large audience, which was enchanted by his mighty renditions of the old as well as the most modern compositions. He received an ovation.

FROLIC ENJOYED BY THOUSANDS.

Probably every musician and music lover in the city laid aside all dignity on April 30 and went to the Armory for the avowed purpose of having a genuine frolic. A finely arranged program was enjoyed, in which the following participated: Working Boys' Band, Rossiter's First Regimental Band, Thursday Musical, Apollo Club (Hal Woodruff, director), and Mu Phi Epsilon. R. A.

More Concert Work for H. Le Roy Lewis

Enthusiasm born of promise will carry one far in chosen endeavor. H. Le Roy Lewis is a young baritone who has studied with Louis Ehrgott, of Cincinnati; Glenn O. Frier-mood and Herbert Witherspoon. His diction, phrasing, and technical skill, added to his fine interpretations, mark him a worthy artist. In addition he has given years to dramatic interpretation and at one time played in the same company with Tyrone Power, the distinguished English actor, who recognized his talent and tutored him personally. This development of the art of elocution has fitted him for singing in concert and oratorio.

The Lexington (Ky.) Leader wrote as follows of Mr. Lewis: "His singing charmed and captivated his audience,"



H. LE ROY LEWIS,
Baritone.

while the Cincinnati Enquirer referred to him as "one possessing a voice of unusual warmth and depth of feeling, capable of a brilliant future."

Although Mr. Lewis is in charge of the choir of one of the Washington churches and is busy teaching, he will devote much of his time to concert work during the 1920-21 season. Bookings in the Middle West as far as Milwaukee have been secured thus far.

Florio to Have Summer Class in Pittsfield

Professor Florio, who is at present teaching with success in Toledo, Ohio, has been persuaded by an enthusiastic pupil to hold a summer class at Pittsfield, Mass. He will spend the months of July and August there, and has already been assured of a good sized class.

Helen Desmond to Assist Berta Reviere

Helen Desmond will fill many engagements next season as pianist, accompanist and also as assisting artist on recital programs. Berta Reviere, soprano, is one of the artists with whom Miss Desmond will appear in 1920-21.



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CALCUTTA, INDIA, ENJOYS A TASTE OF REAL GRAND OPERA

Russian Company, with Good Cast, Chorus and Orchestra, Presents Standard Operas to Packed Houses

Calcutta, India, April 30, 1920.—The most important event of the musical season in Calcutta this year was the presence here of the Russian Grand Opera Company which is touring the Orient. This company is composed of members of the most famous opera houses in Russia whose regular engagements have been upset by the war and outbreak of Bolshevism in Russia. Miss Guseva, dramatic soprano, came from Moscow; Miss Osipova, lyric soprano, from Odessa; Miss Kozanskaya, coloratura soprano, and Miss Burskaya, mezzo-soprano, from Kiev; Sasonovo, coloratura, and Ziranova, mezzo-soprano, are from the Petrograd Opera House; Danilov, leading tenor, and Chochloff, leading baritone, had been engaged in Petrograd, Kiev and Kazan. From Moscow and Kharkov came the lyric tenor, Preobrajensky, and Voinoff and Magsky, basses. Mr. Vasilieff, first conductor, had been with the Imperial Theater at Moscow. Mr. Schastan has had years of experience as stage manager in the leading opera houses of Russia. The ballet drew its members from dancers in the Petrograd Classical School. The most popular operas given were "La Bohème," "Carmen" and "Faust," which were repeated several times by request. Other operas given were "Aida," "Mignon," "La Traviata," "Il Trovatore," "Cavalleria Rusticana," "La Gioconda," "The Pearl Fishers," "Demon," by Anton Rubinstein, and "Mermaid," by Dargomirsky.

The orchestral work was uniformly excellent. The chorus had unusually well trained voices, so that the ensemble was of high order, but there was much left to be desired, as the actors were very heavy and ordinary in their interpretation and extremely plain in looks. The ballet numbers were much better than one often sees in India, but not up to the usual standard maintained by representatives of the Russian Ballet. The members of the ballet were too heavy in figure and lacking in grace to be successful

dancers. The general effect of their work was pleasing, however, and the conscientious and whole hearted efforts of both ballet and chorus were appreciatively received by the audiences. The principals were most enthusiastically applauded at every performance. It was indeed a rare treat for music lovers in India to have the opportunity of hearing grand opera performed with such a uniformly high degree of excellence. The ordinary concerts are given by local talent or mediocre members of vaudeville troupes. It was a new departure to bring a large company of artists of recognized ability for a season of two months to the Calcutta Grand Opera House. The venture was fully justified by the crowded houses which nightly greeted the deservedly popular performances of the Russian Grand Opera Company. M. E.

MUSIC AT UNIVERSITY OF KANSAS ENJOYS RAPID GROWTH

Increased Number of Students and Advantages Shows Remarkable Progress

Lawrence, Kan., June 3, 1920.—The School of Fine Arts at the University of Kansas is just closing the most successful year of its history. The enrollment of this year shows an increase of over 60 per cent. over that of last year, with a total of 388.

This season's university concert course was so successful that although only the best artists were engaged, the surplus left after the payment of all bills was over \$1,200. For the Minneapolis Symphony Orchestra, 100 extra seats had to be put in the auditorium to accommodate the crowd.

This year shows the inauguration of graduate work in music. Three fellowships in music, the largest number offered in any one department of the university, were given to students in the School of Fine Arts, each fellowship carrying free tuition and a payment of \$300 from the State. These fellowships were held by Mary Preyer, a graduate of the School of Fine Arts, with a major in piano and composition; Miles Blim, a graduate of the College of Emporia, with a major in piano, and Blanche Potts, a graduate of the University of Ottawa, with a major in violin. Mr. Blim will receive the Master of Arts degree, with a major in music; while Mary Preyer will receive the Master of Music degree, with a major in piano and composition, the first of these degrees to be granted by the university in eight years. In addition to the graduate degrees, the School of Fine Arts will award nine Bachelor of Music, five Bachelor of Painting degrees, one four-year artist's certificate in piano, seven three-year teacher's certificates in piano, one two-year teacher's certificate in public school art, and seventeen two-year teacher's certificates in public school music. Of the last named, fourteen have already secured positions through the School of Fine Arts.

Although the music department in the School of Fine Arts went into its new building in July, 1919, it is already making use of every bit of space in its quarters, and during the summer it will be forced to divide two



CECIL FANNING,
Baritone.

Number Thirteen's Hoodoo Broken!

Cecil Fanning and H. B. Turpin have met with such unqualified success in their series of six recitals at Wigmore Hall, London, during the month of May, that they say number thirteen has no more terrors for them. They sailed from New York on April 13; one of their recitals was on May 13; Mrs. Turpin occupied seat 13, row 13, at these recitals, and the London house which Mr. and Mrs. Turpin have leased for the summer, and where Mr. Fanning is their guest, is number 13, Palace Gardens Terrace.

of its large classrooms, in order to accommodate teachers who have been engaged for the coming year. The emergency legislature, which was called into session in January, 1920, appropriated \$6,000 to finish nine rooms on the third floor of this building. These rooms, which will be completed by September, 1920, will be used as practice rooms. This will give the School of Fine Arts eighteen practice rooms, each containing a new piano.

Although the members of the faculty have increased in number from eleven to twenty-one, and although the number of students has increased from 163 to 388 during the time that Harold L. Butler has been dean of the school, the cost to the State of Kansas has decreased from \$99 to \$63 per student.

The School of Fine Arts is now an integral part of the university, and last year when all university teachers received a per cent. increase in salary, the School of Fine Arts teachers received an increase totaling nearly \$7,000. B.

Louis Stillman Presents Talented Pupil

Rita Marx, a talented pupil of Louis Stillman, gave a piano recital in the Wanamaker Auditorium, New York, on Thursday afternoon, June 17. The young lady disclosed the results of thorough training. Her technical equipment is in a well developed state, and her interpretations showed musicianship in all the numbers rendered.

Her program was made up of two groups comprising rhapsody in G minor, Brahms; Chopin's etudes in C minor, A flat and G flat; the same composer's scherzo in B flat; Debussy's "Gradus ad Parnassum" and "Golliwog's Cake Walk"; etude ("Winter Wind"), Chopin; "Poème Heroïque," Mana-Zucca; "The Fountain," Ravel; "Forest Murmurs," Liszt, and Moszkowski's "Caprice Espagnol."

Rhoda Mintz, soprano, who sang an aria from "La Juive," Halevy, appeared in place of Ruth Davis, violinist. The audience was large and appreciative.

Lillian Snasdell Married

Lillian Snasdell, Montreal soprano, was married on June 3, at Christ Church Cathedral, Montreal, to Arthur H. Rowland, of the Canadian Government Civil Service. Miss Snasdell recently resigned from the position of soprano soloist at St. James' Methodist Church, and will in the future devote her time to concert work exclusively, only accepting occasional oratorio or church engagements. Her plans include a series of recitals next fall in various centers in southwestern Ontario, as a result of a successful initial appearance in that district last winter.

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Baroness Von Klenner at Chautauqua

"Do you realize that the National Opera Club is the only educational organization of the sort in America? That we are not a social, nor an eating club, but are entirely devoted to opera, to propaganda for opera in all cities?" So began a brief talk with the Baroness Von Klenner, founder and president of the club, whose indefatigable work, aided by many able women of prominence, has placed it in a unique position among clubs. Now that summer is here, one would think there would be some let up



BARONESS KATHARINE EVANS VON KLENNER, President National Opera Club. (From portrait of a bust by C. S. Paola, sculptor.)

in this work; not so, for summer sessions of the National Opera Club are held at Woo-Kootsie Villa, Point Chautauqua, the summer home for seventeen years past of the founder and president. There a brilliant crowd meets at the Von Klenner home, including club women from New York and other cities; pupils from nearly every State in the Union, some of them being teachers of large reputation who spend the summer revivifying their musical knowledge, extending their repertory as teachers; singers who want the very latest in song successes of the metropolis, as well as to attain the authority of interpretation which Mme. Von Klenner provides. Authorized personal representative of the Garcia method, decorated with the Grand Prix of France, this teacher may well point with pride to a record of fine success, for her pupils are heard on all sides, in concert, church, opera, oratorio, and many of them are heads of departments of colleges, teaching the Garcia method as transmitted to them by Baroness Von Klenner. Right across Lake Chautauqua is the old parent association, and many who go there to study voice find themselves deserting those plans, going instead to Mme. Von Klenner at Point Chautauqua. Weekly meetings of the class, musical discussions, lectures on opera, recitals by students—all this is a part of the course at Woo-Kootsie Villa.

Among those expected at the Von Klenner headquarters this summer are: Prof. Lee H. Barnes, Pittsburgh; David Arthur Thomas, New York; Lucille Savoie, of the Society of American Singers; Courty Rossi-Diehl, New York; C. C. Augel, New York; John M. Lee, Philadelphia; Mrs. J.

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"The next twenty years will be busy ones for me," said the Baroness, and pressed for details, she added: "No, I won't tell; but I am working on something almost too big to talk about. It will make a sensation when it appears; of that I am certain." By this she does not mean anything mysterious or fanciful, but a natural development along certain lines which have always interested her, and which will be published in due time.

Farewells, dinner and supper parties were numerous during the last fortnight of the madame's New York season, yet she looked a picture of ever youthful exuberance and dominating vigor when the present scribe said "Au revoir."

Passport Prevents Howell's Sailing

The loss of one passport and the delay of another prevented Dicie Howell from sailing for Europe on May 29. The circumstances, still extant, of requiring passports and interminable details in connection with them, have caused disastrous results for many, and it is with regret that one learns of Miss Howell's unfortunate experience. This was to have been the soprano's maiden trip, and all plans had been made for her to spend five months in study in an effort to further her already wide knowledge of foreign languages and music. The enterprising singer realized that the only successful way of creating the atmosphere of a people and their art was to go into the land of their creation and absorb and assimilate it from the creators, and not to be satisfied with an intermediate source. It is, therefore, to be deplored that some provision could not have been made to permit her sailing, but the highest powers that be, both in Washington and New York, found no way of overcoming the sad plight.

Miss Howell applied for her passport on April 19, prior to leaving for a joint recital with Lambert Murphy (who sailed recently on the Baltic) in Tarboro, N. C., the soprano's own home town. Miss Howell spent a short time with her mother, making all arrangements for the European trip, when she was called to replace Olive Kline at the Springfield Festival, May 6. It was a hurry call and prevented her from stopping in New York to inquire if the passport had been received. However, as soon as she returned to the city, she made inquiries, and was very much surprised to hear that nothing, according to the postoffice authorities, had been received. Passports for Mildred Dilling, the harpist, and her mother, with whom Miss Howell was to have traveled, were in their possession, and the singer could not understand the delay in hers. She inquired several times at the Eighty-third street postoffice if a registered letter from Washington had been delivered during her absence, and was told there was no record of it. She became alarmed and got in communication by wire and phone with the head of the passport control in Washington, and was informed that the passport had been sent some time previous to her inquiry. After further inquiry at the new York postoffice, a record was found that showed that some maid had signed and accepted the passport on April 30. As Miss Howell had moved in the interim, it was with great difficulty that she found the maid, and when she did, the girl informed her that she remembered very little about the incident, and that most of the papers in the apartment had been destroyed or thrown away with the refuse. A special request was made to Washington headquarters immediately, but the promised paper did not arrive.

There are no open bookings on any of the White Star steamers during the remainder of the summer season, and so far investigation has failed to find any anywhere else. The possibility of the soprano's getting abroad is, therefore, more than speculative. However, she is retaining her homeward passage in September, providing some opening manifests itself owing to a possible cancellation.



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Thibaud Pupil to Make New York Debut

When Jacques Thibaud, the eminent French violinist, sails for Europe the latter part of June, he will be accompanied by his young pupil, Josef Stopak, who will make his New York debut at Carnegie Hall on October 16. Mr. Stopak was born in New York City and this will be his first visit to foreign shores, showing that he is also American trained. He will tour with his teacher during the summer and also coach for his programs of next season, when he will concertize under the direction of Haensel & Jones. Incidentally, Mr. Thibaud has expressed his in-



JOSEF STOPAK AND JACQUES THIBAUD.

tention of trying to arrange to have his pupil play the Bach concerto with him at his concert in Scheveningen, Holland, which will be an excellent opportunity for the young musician. Mr. Stopak will, however, return to New York the first part of October so as to be ready for his appearance here on the 16th. He has been working three years with Mr. Thibaud, one year having been devoted to service in the United States Army.

Song Leading an Accredited**Study in Hunter College**

One of the studies offered in the summer session of Hunter College of the City of New York is a methods course in leading mass singing. Regular credits are to be given for this study, and it is the first time that training in the leading of community singing has been made an accredited course at an American college. There is no fee for the course, which is given in co-operation with Community Service. The instruction is to be in charge of Frank Hayek and Kenneth S. Clark, of that organization, with special lecturers. The course opens on July 6 and ends on August 16, with five one-hour sessions a week in the gymnasium of Hunter College, at 1:30 p. m. The course is open not only to regular students of the summer session, but to any person who is interested in community music leadership. The registrations are being made with Adele Bildersee, director of the summer session.

Berta Reviere a Chauffeur for a Day

Berta Reviere was one of a party of five who motored up the Hudson for a well deserved vacation over Decoration Day. Although this was Miss Reviere's first attempt at "chauffeuring" this year, outside of a blowout or two she and her party of friends arrived in East Greenbush safely, where they decided to remain for the night. The country hotel was overcrowded with holiday visitors, and no accommodations could be secured. However, a lady of about eighty years of age chanced to be at the hotel when the automobilists arrived, and she kindly volunteered to take them over to her old fashioned farmhouse. She proved to be a charming hostess and showed keen delight when she learned that one of her guests, Miss Reviere, was a well known concert singer. The next morning the old lady asked the privilege of taking a snapshot of Miss Reviere and her friends before they continued on their journey through the mountains, and of course they consented.

Mme. De Sales Leaves for Europe July 21

Prior to sailing for Europe on July 21, Regina De Sales will reside at the Hotel Leonori in New York. Mail for Mme. De Sales can at any time be addressed to her at the Lincoln National Bank, 60 East Forty-second street, New York City, and it always will be forwarded promptly to her wherever she may be. Mme. De Sales is planning to open her vocal studios in Paris on October 1. Her European address will be care of the American Express Company, 11 Rue Scribe, Paris, France.

Mrs. Phillip Jenkins' Pupils in Concert

Mrs. Phillips Jenkins arranged a scenic and costume concert in the ballroom of the Bellevue-Stratford Hotel, Philadelphia, for Thursday evening, June 10. The staging and dancing was under the direction of Louise Le Gal, who has had in training this season forty-six young singers from Mrs. Jenkins' school. The proceeds from the concert were for the benefit of the National Fund for the

War Orphans of Italy and the St. Anna's Home for Aged Women. Among Mrs. Jenkins' advanced and artist-pupils who appeared were Dorothy Fox, in the polonaise from "Mignon"; Hilda Reiter, in the "Shadow Dance" from "Dinorah"; and Marguerite Palcho, in the "Caro Nome" from "Rigoletto." Miss Palcho will be remembered as having made a signal success with the Operatic Society in its spring production of "Bocaccio," soon after which she was given an opportunity to sing professionally at the Lyric Theater in "The Magic Melody," when she scored a triumph, taking the role of Isabel without rehearsal with orchestra or company.

An Appreciation of a Singer

Appended is an appreciation of a singer, and as the communication speaks for itself, no further comment is needed on the part of the MUSICAL COURIER:

Scranton, Pa., May 11, 1920.

My dear Miss Friedberg:

I feel that I should write a few words about Miss Riegger's recital at the Century Club last evening.

It was altogether charming as a whole. Her program was nicely contrasted. Several of the songs were captivating and delivered with a naivete and an infectious humor that permeated the entire assemblage. For the most part her selections were new to me—notably the Irish group. And the latter were indeed characteristic of the Celts and given a real Celtic interpretation. The audience could not get enough of them. The little talks about the text of some of the songs by Miss Riegger added to the effectiveness and created an intimacy between herself and her audience that made all feel that they knew her for years. Many in the audience came to me and said they could listen to it all over again. As an artist and entertainer Miss Riegger was a treat. Good luck to her.

Very truly yours,

(Signed) F. J. O'HARA.

Olga Steeb at University of California

Olga Steeb, a prominent pianist of California, is winding up one of the most successful seasons of concert work of her entire career with a series of five recitals in San Francisco, from June 13 to June 24, after which she re-



Photo by Hoover Art Co., Los Angeles.

OLGA STEEB,
Pianist.

turns to her home in Los Angeles to take up her work as head of the piano department of the College of Fine Arts of the University of Southern California. Miss Steeb recently accepted this position and will commence her duties with the opening of the summer session. For six weeks she will conduct classes for teachers and advanced students in repertory and interpretation, as well as give many private lessons. At the close of the pianist's work at the college she will rest in the mountains and at the beaches of Southern California, and also, with her husband, C. E. Hubach, do some extensive motoring throughout the State. Miss Steeb's concert season will begin early in the fall. Her New York recital is scheduled for Aeolian Hall on November 23.

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MUSIC AND PUBLIC EDUCATION

An Open Letter About Songs

A Discussion of the Value or Lack of Value of Singing "Popular" Songs in Public Schools
—How an Outsider Views the Subject

By GEORGE H. GARTLAN

Director of Music in the Public Schools of New York City

For a long time there has been considerable discussion about the ethical value of so called popular music. The production of such songs has been largely confined to the vaudeville houses, cabarets, etc., and naturally such mediums could not be looked upon as the proper educational training ground. The ultra class of musicians refer to such music as "songs of the street." They parallel such music with the slang of a language. School authorities for years have frowned on such a product, and with ample justification. A school should organize its instruction so that the eventual result will be an uplift and not a destruction.

In spite of all this the average child of school age is largely concerned in his recreative moments with the singing of popular music, and, although the mission of school work is to present a highly developed and organized course of study which shall accomplish a superior result in the teaching of music, we cannot overlook the fact that the control of this work is squarely up to the school authorities. If the mountain will not come to Mohammed, Mohammed must go to the mountain. The question of singing popular songs is largely a matter of concern with the school systems of large cities, rather than the small communities. But the question is sufficiently important to bear some discussion. Without question the most active element in community singing has been that which was organized and corrected by the War Camp Community Service. Since the actual camp work has ceased this organization is going in for a social work along similar lines. Only recently we received a letter from W. C. Bradford, field director of the department of music in the War Camp Community Service, a portion of which is quoted below, and will serve as a basis for this discussion.

"We should greatly appreciate an expression from you of your ideas and experiences with regard to the relationship of popular songs and the general public, particularly the young people in the schools. Some musicians have been lately attacking popular songs and seem to feel that they are as dangerous as the plague, and that they ought to be stamped out like yellow fever. It would be helpful to the cause of music if a logical position could be established which could be taken by sensible educators and musicians with regard to the relationship of popular songs and the young people in the schools. The point is this: Despite the careful endeavors of the public school music people to have the students become familiar with the best music, we must admit that the children hear many popular songs while they are away from the school, and sing and play them. Therefore, the question is, should musically interested people shut their eyes to popular songs and pretend that they do not exist with regard to the children, or should they meet the issue squarely and try to make the best of the situation?

"Do you think that the sensible thing for musical educators and other similarly interested people to do is to pick out the best that are produced and not to condemn all popular songs? In case the young people and the public in general show a desire to sing or play these better songs, do you not think the wise thing for the musical people to do is to encourage them in the performance of such songs along with the best music, for which the musicians wish to create a public taste?

"Although the writing of vulgar, salacious songs still continues, nevertheless, the community singing movement has called forth the writing of more popular songs of better grade, and don't you think it is important to formulate a common sense stand with regard to such songs that may be maintained by musicians and musical educators?"

It is difficult to determine exactly what constitutes a popular song. Who among us would say that "Love's Old Sweet Song," "Annie Laurie," "Believe Me," etc., are not popular songs? And yet, on the other hand, we generally think of a popular song as some trivial output of the moment. The great popular song publishing houses are responsible for this attitude, because their one object has been to make money. They have had no thought or regard for the value of a song, other than that it should be timely. They have on their staff of writers men who know little or nothing about music. Their lyric writers are clever rhymesters, and give practically no thought to lyrics of literary value. Frequently the English is atrocious, and the ideas behind many of these songs are vulgar and salacious. If most of these songs were sung in the public schools it would be an educational disgrace. Still, a great deal of this product is extremely valuable. The composer of "Over There," we feel certain, would never lay any claim to being a musician, yet he had something far greater than that. He had the value of an idea, plus the ability to put that idea across in terms of public demand, and this brings us to another thought. What constitutes public demand? Why is it that the great majority of people favor this popular music as against the so called high class music? The answer is simple. They have not been trained sufficiently to recognize the value of the higher forms of music. They love the popular variety because it has elements of attractive melody, and scintillating rhythm. If this type of music appeals to them it is fair to assume that it might be a good avenue of approach to interest these people to the point that they would want to know more about the higher forms of music. This condition applies more to the untrained adult population than to the children of the elementary schools.

POPULAR SONGS NOT GENERALLY POPULAR.

The publishers of popular songs, prompted by the desire to make money, have gone on a basis of quick sales and

small profits. The result of this has been that we have been flooded with worthless musical literature. The life of a popular song rarely exceeds six months. The standard of vocal work in interpreting such compositions has been of so low an order that it has been necessary for educational authorities to frown on any such performances. The time assigned to music in the public school curriculum is so short that it must be used to the best advantage, and as a result the "flash by night" variety has found no place in the schoolroom.

We grant that children as a class love to sing the popular songs, but their outside activities give them ample opportunity to do this, and we do not believe that the introduction of such music into school courses will in any way improve the situation, but may do immeasurable harm. There are certain songs which, if selected with the proper care for the literary and music value, may be sung in our schools, but this always resolves itself down to a matter of taste, and the utmost care should be taken before any decision is reached. We cannot solve this problem by having the higher grade musician critically cast aside the whole issue. We have frequently heard such musicians state that they would not lower themselves to write a popular song. Our experience has been that to write a popular song is far more difficult than to write a high class song. Thousands of melodies are written every week, and one may or may not catch on. They overlook the fact that the writing of a popular song means essentially an appeal to popular taste, and this requires a special aptitude.

COMMUNITY LEADERS.

A great many people have gone into community service with the idea that they had the ability to lead a chorus. A real conductor is a "rara avis," and we are frank to state that we have observed more conceit in the average community song leader than in any variety of wild animal still at large. The standard set, we regret to say, has not been very high, and, as a result, the average person soon loses enthusiasm and realizes he is getting little or nothing from his contribution. The public schools in America are making a great drive for proper tone production, and the average community sing will do more to destroy this tone production than any other element that might enter into consideration. Frequently we have heard leaders telling their chorus to "sing with more pep," "a little louder," "put it across," and similar expressions. Reformation should begin essentially with ourselves, and before we tell the world where it is wrong it would do us all a lot of good to examine personally our own conscience as to whether or not we have any faults, and, if we have, begin to correct them at the earliest possible moment.

CONCLUSION.

Where then is the place for popular music in general school singing? Our experience has been that the right time to introduce this sort of work is when singing is merely done for the purpose of recreation, and not for the purpose of study. After we gather together a large group of children and guide them through the intricate maze of difficult choral practice, it is very easy to hold their good will and interest by giving them a few minutes in which to indulge in that branch of singing which requires practically no preparation. The adolescent high school pupil is more subject to such an influence than the elementary pupil, but at no time should students be permitted to shout a song of any character. The average teacher forgets that the singing of a popular song can be done as artistically as the singing of the most classical form ever written. It is not possible for us to give any sweeping recommendation in this matter, but we believe that there is a place for such recreative work, but it must be done in terms of the particular school environment, and not by any general mandate.

Cecile Korman Soloist at Musicale

At the Brooklyn studio of Mme. Hartley, an interesting musicale was held on the afternoon of May 10. Among those who participated was Cecile Korman, a young and talented violinist. In her playing she exhibited an excellent tone, sympathetic and full, and her technic was of a facile order. Her interpretations showed careful preparation, and there is no doubt but that she will make a success wherever she is heard.

Many Southern Dates for Olive Kline

Olive Kline, the soprano, has been engaged for recitals next season in Knoxville, Columbia, Durham, Danville and Tarboro. Miss Kline's Southern tour will include several other cities and carry her to Fort Worth for a concert there with E. Robert Schmitz, the French pianist.

Two of Blanche Da Costa's Dates

Blanche Da Costa scored a fine success when she appeared as soloist with the Poughkeepsie Orpheus Glee Club on May 19. Another recent appearance at which Miss Da Costa did some excellent singing was the last concert of the Flushing Glee Club.

Alexander Lambert en Route for California

Alexander Lambert, that eminent piano pedagogue of New York City, left the metropolis on June 20 for the Pacific Coast. His trip will include stops at Los Angeles, San Francisco, Colorado Springs and Tulsa, Okla.



Photo by Edward Phayer Monroe.

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Best in Music as Civic Asset

Chehalis, Wash., June 7, 1920.—Chehalis and Southwest Washington enjoyed the best all-around music festival since the Chehalis Choral Society was organized, when the third annual event was given in Del Monte Hall here the evening of June 3, and afternoon and evening of June 4. The attendance at all three concerts was large, and drew from all sections of Southwest Washington. More than ever the business interests of Chehalis now realize the importance to the city of the local singing organization and the high grade of music it fosters in the community, as a community asset.

THE OPENING CONCERT.

The festival was opened Thursday evening with a concert by the Chehalis Concert Band. The program following was featured by the production of "The Swan and Skylark," by Goring-Thomas, given by the Chehalis Choral Society and visiting soloists. The local organization originally planned to present two cantatas at the annual festival, but its work was greatly hampered by the influenza epidemic of the past winter. The chorus singing was enthusiastically received by the large audience, the shading, ready attack and general interpretation of the work reflecting much credit on the scholarly and intelligent musicianship of Ferdinand Dunkley, the director. Incidentally this marked the last appearance of Mr. Dunkley in Chehalis, as he has accepted the directorship of the leading church choir in Birmingham, Ala., and will begin his work there in the fall.

THE SOLOISTS.

The soloists for the cantata included Vivian Strong-Hart, soprano; Frederick Wiederrecht, tenor; Clifford Kantner, baritone, and Dai Steele Ross, contralto, all of Seattle. Claude Madden, well known Seattle violinist, and Jane Little, a Tacoma high school girl harpist, accompanied the chorus with Eleanor Peterson, a talented Chehalis pianist. The soloists were also heard in special numbers during the evening. Mr. Wiederrecht, Mrs. Strong-Hart, Miss Little and Claude Madden remaining for the afternoon concert on Friday, and Mr. Wiederrecht giving numbers on the closing program.

The quartet was of uniform excellence. Mr. Wiederrecht was a soloist last year and was welcomed again as a great favorite. He won much applause for his fine interpretative singing. Mr. Wiederrecht is a pupil of Edmund Myers, of New York. He was forced to respond to encores after every number and, on his closing appearance, was recalled three times. Mrs. Hart has a very high soprano of lovely quality and unusual flexibility. Her work was much above the ordinary, and she won recall after recall. In fact every number on the program from start to finish was recalled.

Mrs. Ross' contralto voice is one of much power and resonance, and gained many friends for her here. The rich toned baritone of Mr. Kantner was instantly recognized as one of superior merit.

Mr. Madden, an excellent violinist, fully lived up to his fine reputation in this, his first appearance here. Jane Little, who is making rapid strides as a harpist, aroused great appreciation for her splendid playing.

FRIDAY AFTERNOON CONCERT.

At the Friday afternoon concert the Chehalis Ladies' Quartet scored much success and was forced to repeat one of the numbers given on the evening program besides adding several encores. This quartet is composed of Zella Melcher, soprano; Mrs. Frank Lipscomb, mezzo-soprano; Agnes Harwas and Eva Hager, contraltos. It is an exceptionally well balanced ensemble and is sure to make a name for itself among Northwest musical organizations.

THE FINAL PROGRAM.

The closing program on Friday evening was given by the St. Cecilia Club, of Tacoma, and soloists. This organization is celebrating its twenty-fifth anniversary, and is one of the leading musical organizations of the Northwest. Mrs. Allan B. Crain, also of Tacoma, was the soprano soloist; Mrs. Frederick R. Conway, mezzo-soprano, and Harold Broomell, baritone. Mrs. Crain possesses a flexible, strong and vibrant voice and rendered her part of

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the program in an approved manner. Mrs. Conway appeared with the local society in the midwinner program, and is an honorary member of the Chehalis organization. She has a beautiful voice of exceptional clearness and pleased her audience immensely. Mr. Broomell also delighted with his fine singing and dramatic interpretations. The St. Cecilia Club was heard in a fine interpretation of the cantata, "Alice Brand," again under the efficient direction of Mr. Dunkley. The chorus also sang two of Mr. Dunkley's compositions, "Poppies" and "Green Branches," which pleased the audience exceedingly.

FESTIVAL NOTES.

After the close of the final program, the floor was cleared and a reception, sponsored by the Chehalis Citizens' Club, was given the visiting artists. A fine orchestra was provided and dancing enjoyed until midnight. The Tacoma ladies and other visiting artists were highly pleased with the fine receptive audiences in Chehalis.

The Chehalis business men and others feel that the work of the Chehalis Choral Society and its fostering of the best in music is distinctly a community asset, and they are squarely behind the local organization in its endeavors.

In the departure this summer of Professor Dunkley for Alabama, the Northwest loses an unusually capable director, musician and composer. It is with keen regret that music lovers view his leaving.

At a business meeting of the Chehalis Choral Society, officers for the next year were elected as follows: Mrs. Frank Lipscomb, president; Sarah J. Bushnell, retiring president, vice-president; Grace Grafton, secretary and treasurer. The above named with Harry Power, Agnes Harwas and C. Ellington constitute the executive board of the society, which begins another season early in the coming fall. C. E.

PORTLAND ORATORIO SOCIETY
HOLDS TWO DAY FESTIVAL

Chorus of 150 Voices Sings "The Creation," Led by Joseph A. Finley—Martha Atwood, E. Graham Morgan and E. Maldwyn Evans, Soloists—Galli-Curci in Second Recital During Month—New College of Music Incorporated—Notes

Portland, Ore., May 22, 1920.—With a very creditable presentation of Haydn's oratorio, "The Creation," the two days' music festival of the Portland Oratorio Society of 150 voices opened in the Public Auditorium on Thursday evening, May 13. Joseph A. Finley led the chorus to victory. Three soloists appeared—Martha Atwood, soprano, of New York; E. Graham Morgan, tenor, of Seattle, and E. Maldwyn Evans, baritone, of Portland. They were warmly applauded.

On the second evening the chorus opened the program with "Oh, Italia, Italia, Beloved," from Donizetti's "Lucretia," which was received with enthusiasm. Miss Atwood again was in fine voice and sang with excellent effect many solos, among them being an aria from Massenet's "Herodiade." She gave as an encore Katherine Glen's "Twilight," which had to be repeated. Mr. Morgan, who has a smooth, rich voice, also scored heavily. Mr. Evans did not participate in this program. Able accompaniments were furnished by Danae Livesay, pianist, and Edgar E. Coursen, who presided at the great organ. The festival took place under the efficient management of Laurence A. Lambert.

GALLI-CURCI IN RETURN RECITAL.

Galli-Curci came again on May 19 and sang in the Heilig Theater. Of course, there was a capacity audience. Hundreds of music lovers were seated on the spacious stage and many were unable to gain admittance. The great diva, who won additional honors, was presented by Steers & Coman. This was Galli-Curci's second appearance here this month.

NEW COLLEGE OF MUSIC INCORPORATED.

The Portland College of Music has just been incorporated and will begin business as soon as suitable quarters can be obtained. Officers of the new college are Mischa Guterson, president; Hubert Graf, vice-president; I. Miccoli, treasurer; Phyllis Wolfe, secretary. Francesco Longo, a newcomer, will take charge of the piano department.

LOUISE VAN OGLE AT THE MACDOWELL CLUB.

Louise Van Ogle, a member of the faculty of the University of Washington, appeared before the MacDowell Club on April 19 and 20 and spoke on Puccini's operas and Russian music. She was accorded a fine reception.

Mrs. Warren E. Thomas is the head of this enterprising club.

NOTES.

Marie Zendt, one of Chicago's leading sopranos, has been booked to sing at the music festival to be given here by the United Swedish Singing Societies of the Pacific Coast, June 25 to 28.

Henri Scott, of the Metropolitan Opera Company, New York, is one of the principal attractions at the Orpheum (vaudeville) Theater.

Piano pupils of the Becker Conservatory of Music gave a successful recital in the Lincoln High Schools, May 17. Lucien E. Becker, F.A.G.O., is the head of this progressive conservatory.

Dr. Emil Enna, president of the Society of Oregon Composers, was a guest at a banquet given for him by a large number of prominent musicians of this city, May 15.

The Ellison-White Conservatory of Music has engaged Harold Henry, the American pianist, to conduct a master class here, June 21 to July 30.

Portland has organized a chorus of 1,000 girls to sing at the Shrine Convention and the Rose Festival, June 23 to June 27. J. R. O.

UNIVERSITY OF REDLANDS GLEE
CLUB GIVES ANNUAL CONCERT

Superior Program Directed by Charles H. Marsh—Lucille Crews Marsh Heard in Fine Recital—Program of Cadman Compositions Enjoyed—Notes

Redlands, Cal., May 30, 1920.—The annual home concert of the University of Redlands Glee Club was given on May 19 at the First Baptist Church before an audience that filled all available space in the large auditorium and balcony. The tonal quality of the ensemble was unusually beautiful for such an organization. Great credit should be given to Charles H. Marsh, under whose direction a program of such merit was given.

LUCILLE CREWS MARSH'S FINE SINGING PRAISED.

In a program of numbers, the choice and interpretation of which would have won recognition from a very critical audience, Lucille Crews Marsh, soprano, appeared May 21 in a recital at the university. She was assisted by Charles H. Marsh, pianist. Mrs. Marsh has composed a symphony, many smaller pieces for orchestra, a cantata, many piano numbers and over fifty songs, some of which are being used by such artists as Louise Graue, Alma Gluck, Marcella Craft and Cecil Fanning. The program included among other numbers "The Bells of Youth" and "The War Song of the Vikings," composed by Mrs. Marsh, and "The Bow Moon" and scherzo, "Fete de Fees," two piano compositions of Mr. Marsh.

PROGRAM OF CADMAN COMPOSITIONS ENJOYED.

A program made up entirely of compositions by Charles

Wakefield Cadman was given at the Contemporary Club House, May 28, under the direction of Anne Priscilla Risher, with the composer at the piano. Two groups were given by a woman's chorus, one by a mixed chorus and one by a quartet. Soloists were Hilda Wedberg, soprano; Reba Rice, alto; Roy Stone Kendall, tenor, and Fred Dye, bass. Mr. Cadman appeared in two piano groups and was warmly received by a large and appreciative audience.

NOTES.

Rehearsals of "Robin Hood," which will be given by the students of the university at the annual "Zanja Fiesta," are progressing satisfactorily under the direction of Alfred Ezri Bertrand.

Ruth Violet, piano pupil of Charles H. Marsh, of the University of Redlands, appeared on a program before the Wa Wan Club of Los Angeles, on May 19.

Geneva Costello, pupil of Harl McDonald, was presented in an organ recital at the Trinity Episcopal Church on the afternoon of May 21. She was assisted by George Ewing, violinist of the university. J. H.

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VOICE ANALYSIS

Article II

By M. BARBEREUX-PARRY

Founder of the "Barbereux System" of Voice Culture and Diction

For all practical purposes any human voice may be analyzed as follows: Two great divisions may be called upper quality and lower quality. The upper quality has that clear, ringing carrying power which usually predominates in the soprano and tenor voices. The lower quality has that breadth, depth and richness which usually predominates in the bass and contralto voices. In the perfectly balanced or placed voice, we find these two qualities blended in each tone of its range, according to pitch. This makes possible the perfect adjustment which allows each tone of the human voice to respond with so many vibrations to the second on each pitch in the same manner as does the perfectly tuned stringed instrument—piano or violin, for instance. In the wonderful, natural voices, such as Caruso's or Melba's, this perfect condition of balance exists, and is often found before the study of singing has been taken up. This condition enables such singers to study repertory a few months and then appear in grand opera with no further preparation. Where nature has endowed one person with this unusual gift of balance, there are thousands of voices just a trifle away from this condition, which may, with a slight adjustment, find themselves in the same vocal condition which prevails in the naturally balanced voice.

When a voice is lacking in upper quality, we usually find a rich, full tone which has a tendency to throatiness and requires great physical effort in its production. In a voice in which the lower quality is lacking, we find a clear, piercing tone inclined to shrillness, but with ample carrying power and greater freedom of production. A perfect vocal tone consists of these two qualities balanced in a degree necessary to produce a given pitch. Upper quality is the essence of carrying power. Lower quality is the essence of depth and fullness. Nature has given a superabundance of upper quality to every insect or animal that needs for its protection a piercing or far-carrying cry. The peep of a little chicken, the chirp of a bird, the bleat of a new-born lamb, the mew of a tiny kitten, even the cry of a young child—all prove that in proportion of its physical size, each of these can produce a sound far greater in intensity and carrying power than an adult human being.

If the young in the animal kingdom are endowed with this carrying power to such a great degree, and that power could be preserved to the age of maturity in the human voice, what an asset that would be for the ordinary singing voice. The superabundance of carrying power in the human voices comes from the reflection of vibration in the posterior cavities of the cranium, and can be awakened at any time that balance is being sought for in the voice through involuntary action. It is always available and most practical in its application at any age.

The greater amount of upper quality in a sound the less physical effort is required to produce it. As the little child grows toward the age of maturity, within the voice remains this abundance of upper quality. Low quality is scarcely in evidence until the change from childhood to maturity has passed. At a period of maturity, if not before, self-consciousness begins to develop, which in its effect has a tendency to allow low quality to predominate, and thus when the person has reached the age of seventeen or eighteen, the upper quality as such can scarcely be recognized in the tone.

If it were possible for a child to develop in an ideal way from all standpoints, it would be possible to preserve the upper quality to such a degree that at the time of the change to maturity nature would take charge of the blending process, and the perfectly balanced voice would be the result. If conscious thought is brought to bear upon the voice of a child before the change, the vocal organs are most likely to become abnormally developed, and by the time maturity is reached this most delicate muscular structure has been changed in its whole condition, and the normally produced tone is an impossibility. If the voice is used from the standpoint of lower quality alone, the tendency is toward great muscular strain and local effort of the voice-producing organs.

Upper quality in the human voice is the direct result of reflection of vibration in the posterior cavities of the skull.

The condition of head resonance has been generally accepted as vibration focussed in the frontal cavities of the head. The pharynx, which is the upper end of the opening directly back of the face and nasal cavities, is the largest resonating cavity in the human head. Because it lies directly above the larynx and in direct line with it, it is by far the least difficult cavity from which to reflect resonance. The whole bony structure of the skull, however, is capable of reflecting resonance when it is awakened through the right direction of sounds produced entirely through upper quality.

In all parts of the skull we find a greater or less porous condition of the bony structure, and since the skull is thicker in some places than in others, the thickened portions are capable of responding to a greater amount of resonance because of a more porous condition. The area of the skull directly behind the ears readily reflects resonance from the highest pitches.

If resonance is awakened in the posterior portions of the skull first, it is then a simple matter to awaken resonance in the top and the frontal cavities. If resonance is first awakened in the frontal cavities, it is a far more difficult matter afterwards to awaken resonance in the posterior portions. The physical sensation of resonance when first awakened in the posterior portions of the skull gives a distinct sensation of a horizontal condition, as though the sounds started in the back of the skull at about the lower level of the ears, and came forward through the head directly on that level. This is the extreme condition which is the result of a sound produced entirely through upper quality. The physical sensation of the extreme conditions produced by a sound composed mostly of lower quality, seems just the opposite of this. The sensation is from the level of the

jaw directly upward through the face to the top of the head—clearly the perpendicular condition.

After having developed both of these conditions to a certain degree, it is possible to strike a perfect balance between them, which gives one the sensation of a round tone which instantaneously receives resonance from the whole skull. When a tone is so produced that the sensation of this balance is instantaneously received throughout the whole skull, the amount of physical effort in its production is reduced to a minimum, and the tone on the lips, which is generally conceded to be the perfect condition, is the result.

The question is often asked which kind of voice seems the most difficult to develop, namely: soprano, contralto, tenor or bass. In this way of developing the voice, the soprano voice is by far the easiest to develop. The next in difficulty comes the bass, next the tenor, the contralto being the most difficult. The explanation of this is as follows: The soprano voice, to be the soprano voice, must necessarily partake naturally of more of the upper quality than any other voice. Upper quality is in its extreme the highest possible resonance. The more high resonance in the voice the more carrying power. Hence the least physical action or force required in its making. The feminine speaking voice is usually placed on a high level, so there is less distance between the speaking and the singing voice. The less the distance between the speaking and the singing voice, the easier its production.

Next comes the bass. In a bass voice the masculine quality of the speaking voice is nearer the range of the bass singer than that of the tenor. The masculine speaking voice gets most of its resonance from the chest cavities, and so the speaking level and the singing level of the bass voice are very closely related, resulting in a very small degree of physical effort being necessary in its production.

In the case of the tenor voice the masculine speaking voice is usually found on much lower level than the tenor singing voice, and consequently, unless the two conditions are perfectly balanced, it is found most difficult in its development. It is absolutely essential in a perfectly produced tenor voice that the highest resonance be applied in a degree to each tone. The difficulty lies in balancing that highest resonance perfectly with the low level of the speaking voice.

Contralto voices are the most difficult of all; for the feminine speaking voice is on a much higher level than the contralto singing voice is usually found. The low tones require so much chest resonance that it is very easy for this chest resonance or lower quality to crowd out the head resonance or upper quality entirely, and thus it is that the contralto voice rarely has that balanced condition of the middle voice with the lower, through which physical effort is reduced to a minimum.

Moiseiwitsch's Australian Record

Benno Moiseiwitsch, who is at present in Australia, is setting a new high record for piano recitals in that far off country. Eight recitals in three weeks at the huge town hall in Sydney was one of his recent accomplishments that speaks eloquently for the impression his art has made upon the Australian public. The Russian pianist is touring Australia, under the management of Taits, and his representatives in England received a cable last week asking for an extension of the tour until the middle of October, so great is the demand for his appearance. The request had to be declined because Mr. Moiseiwitsch is already booked by the Wolfsohn Bureau for concerts on the Pacific Coast in October.

Other recently closed contracts for appearances in America next season include recitals in Denver, Madison, Wis.; Minneapolis and St. Paul. One of Mr. Moiseiwitsch's New York appearances will be with the National Symphony Orchestra.

C. I. T. to Have Summer School of Music

It has been announced that the School of Music of the Carnegie Institute of Technology will continue its work during the summer session. The scope of the summer school of the institute has been considerably broadened this year, and all of the courses have been placed on as practical a basis as possible. The courses given by the school of music are designed especially to aid teachers, supervisors, and professional musicians in practical features of the work that are often neglected. Particular stress will be placed upon the interpretative side of teaching and performance.

Israel Vichnin Graduates from Conservatory

Israel Vichnin, a talented fifteen year old pianist of Philadelphia, Pa., was among the students who graduated from the Camille W. Zeckwer Conservatory on the evening of June 9, and an elaborate program was arranged for the graduation exercises at Witherspoon Hall. Young Vichnin played in a most artistic manner the E minor concerto for piano and orchestra, a work composed by his teacher, Camille W. Zeckwer. The conservatory orchestra was under the direction of Frederick Hahn.

Orchestras Engage Mabel Garrison

Mabel Garrison, now in England with other noted American singers, has been engaged for solo appearances next season by the Cleveland Symphony, Detroit Symphony and St. Louis Symphony orchestras. She will again appear in leading coloratura roles at the Metropolitan Opera during November, December and January.

Blanche Freedman to Marry

Friends and former business associates of Blanche Freedman will be interested to hear that she will be married at her home in Boston to Charles Ginsbourg, of New York, on Sunday, June 27.

POPULAR PRICED CONCERTS IN DENVER ATTRACT THOUSANDS

A. M. Oberfelder Responsible for Notable List of Artist Concerts—Joseph Bonnet's Skill Lauded—Grainger's Program of Refreshing Interest—Over 5,000 Hear Ysaye and Elman—Musical Club Gives Comic Opera Benefit—Students' Recitals

Denver, Col., May 16, 1920.—Denver owes her musical feasts of the past fortnight entirely to A. M. Oberfelder, under whose capable management Joseph Bonnet, on May 1; Percy Grainger, on May 6, and Ysaye and Elman, May 15, all gave memorable performances.

Mr. Oberfelder really deserves an entire paragraph of appreciation, as it is due to his vision and courage that the music-loving public of Denver is given the amazing opportunity of hearing each season a long list of noteworthy artists at popular prices. It takes an astute and public-spirited manager to comprehend that this is the one and only recipe for educating the masses musically. A few isolated concerts, even though given by world famous artists, will not do it; it requires the constant hearing of the best in art to form musical taste and appreciation in a community.

Mr. Oberfelder's list for the season just ending included Paul Althouse, Marie Tiffany, Florence Macbeth, Sousa's Band, Arthur Middleton, Helen Stanley, Julia Claussen, Mischa Elman, Flonzaley String Quartet, Jacques Thibaud, Sir John Foster Fraser, Joseph Bonnet, Percy Grainger and Ysaye and Elman.

JOSEPH BONNET'S SKILL LAUDED.

Joseph Bonnet, the eminent French organist, gave a program on Denver's celebrated municipal organ, that for sheer beauty and skill would be difficult to duplicate. As seems characteristic of French artists, a buoyancy, charm and elegance distinguished M. Bonnet's work, even in the most technical passages, and he revealed a wealth of poetic insight and technical mastery that at once stamped him as an artist of the very first rank. His playing of a toccata and fugue of Bach was almost inconceivably beautiful and inspiring.

GRAINGER'S PROGRAM OF REFRESHING INTEREST.

Percy Grainger is endowed with remarkable personality, aside from his undoubted pianistic genius, and he invests everything he does with a charm and individuality all his own. Even hackneyed program numbers under the magic of his touch and poetic ideals breathe forth new life and interest. To sum it up in a word, Grainger is "different." His audiences may always confidently look forward to an evening of unalloyed pleasure, unmarred by a single dull moment.

His program was refreshing, as it consisted almost entirely of captivating novelties. Among them was an atmospheric bit called "Birds at Dawn," by Fannie Dillon, a young American composer of genuine significance, whose very individual work has been recognized and given performance by such artists as Teresa Carreno, Josef Hofmann, Schumann-Heink, etc. Denver is proud to have been Miss Dillon's birthplace.

OVER 5,000 ATTEND YSAYE-ELMAN RECITAL.

Over 5,000 persons gathered to hear Ysaye and Elman in their ensemble program last evening, and most of that number rose in spontaneous ovation at the close of the first number—concertante by Mozart. In addition to this work, the Bach double concerto (played without notes), concertante by Molique with a colossal and spectacular cadenza composed by Ysaye, and the ever-charming Moszkowski suite completed the program. In the memory of those fortunate enough to have heard this great performance by these two violinists, the event will always stand out as a most extraordinary one.

MUSICAL CLUB GIVES COMIC OPERA BENEFIT.

The Tuesday Musical club presented "Miss Cherry Blossom," in the theater of the Women's Club, for the benefit of the Denver community service. The cast included Carol Walker, Harry Goodheart, D. G. Angevine, Robert D. Kenworthy, Ray Phillips, Carl Bookwalter, Mrs. Howard Sleeper and George D. Fitzipious.

STUDENTS' RECITALS.

Blanche Dingley-Mathews presented a talented student, Madeline Blickensderfer, in a creditable piano recital April 15. Assisting Miss Blickensderfer were Mrs. Charles Daubach, soprano, and Clarence Sharp, accompanist.

On the same evening advanced pupils of Frederick Schweikher offered an excellent and well played program at the studios of the Western Institute of Music and Dra-

matic Art, of which Mr. Schweikher is president. Those who participated in the event were Ruth Ross, Grace Mass, Dorothy Secrest, Arthur Cage, Myrtle Wilkins, Charlotte Buechner, Edith Beckmann, Irene Winter Gotham and Kate Killian.

Crimi an Addition to Concert Stage

Giulio Crimi, who has won fame by his wonderful portrayals of the leading tenor roles in the world's greatest opera houses during the past eight years, has had a meteoric rise. He made his debut in "Wally" when he was only twenty-five years of age. His success was instantaneous, and immediately there followed an embarrassing choice of engagements—at Venice, Palermo, Florence, Milan and other important towns in Italy.

A singer's reputation is quickly made in the country where opera is the national pastime. Giulio Crimi has since created an enviable place for himself in this country, in both the operatic and concert fields. He was the principal Italian tenor for several seasons of the Chicago Opera. For the past two seasons he had been a member of the Metropolitan Opera Company, creating leading roles in "Il Tabarro" and "Gianni Schicchi," the new Puccini operas, and sharing honors with Geraldine Farrar in the famous premiere performance of "Zaza."

Mr. Crimi sailed late in May for Italy to take his first vacation since he began his career in February, 1912. He has gone into the wilds of Sicily on a hunting trip, and the reports received by his managers, the Universal Concert Bureau, Inc., convey the idea that he is as great a huntsman as a singer. After six weeks of this strenuous recreation he will return to Rome and begin work on the programs which he is to present in concert this coming fall. He has chosen some very interesting numbers from the Russian, old Italian and French schools, and, naturally, some fine Neapolitan songs, as his programs would not be complete without a group of these songs; he sings them as few can. He has some of these songs in a setting by Reynaldo Hahn, who has caught their spirit and made them most attractive for concert work.

Mr. Crimi's dignified and reposeful bearing, the exquisite and appealing quality of his voice, the youthful fire and magnetic force of his personality, and the excellent vocal control which he possesses make him a big addition to the concert stage. He has arranged his operatic work so that he can devote the months of October, November and December to the concert field.

A Hambourg Trio-Campbell-McInnes Date

Daniel Mayer announces that his new ensemble combination consisting of the Hambourg Trio and J. Campbell-McInnes, baritone, will appear at Columbia University on January 20 next. Jan Hambourg, the violinist of the trio, and Campbell-McInnes sailed recently to spend the summer in England, following the latter's appearance at the North Shore Festival, Evanston, Ill.

"MASTERY OF THE BOW"

(Continued from page 7)

But Wieniawski was a genius and he could do what others could not do. Stoeving warns the student not to attempt the Wieniawski method until the traditional one has persistently failed. Be it said, however, that Leopold Auer teaches the Wieniawski staccato—Auer was an intimate friend and pupil of the famous violinist—to those who show no talent for the ordinary method. I have heard him teach it at his classes in Löschwitz, before the war. "Play it contrary to all rules with a stiff arm," he would shout. Auer himself can execute it very rapidly with both up and down bow. So can César Thomson, who has a marvelous command of every form of bowing. Ovide Musin also has a wonderful down bow staccato of the Wieniawski type.

A VALUABLE VADE MECUM.

Legato playing, string transition, the grand détaché, the martelé, the arpeggio, the spiccato, the toccato volant, the sautillé in connection with rapid fingering as in Paganini's "Moto Perpetuo," the playing of chords—in short every kind of bowing is dealt with in a masterly manner by Stoeving.

He also takes up the problem of a beautiful tone and touches on the more subtle and elusive phases of right arm technic, and their relation to musical expression through the medium of the violin bow.

Stoeving's style is not at all didactic, neither is it dry nor pedantic after the manner of so many books of instruction. On the contrary, it is very readable, appealing and convincing. The teacher and student will find the book a valuable daily vade mecum.

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Portland, Ore., June 17; Chicago, August 1.

Anna Craig Bates, June 14, 732 Pierce Building, St. Louis, Mo.

Mary E. Breckins, 354 Irving Street, Toledo, Ohio.

Louisville, Ky., June; Toledo, Ohio, July.

Mrs. Oscar E. Busby, 233 No. Ewing Avenue, Dallas, Texas.

Dallas, March 8; Memphis, Tenn., June 21.

Mrs. Jean Warren Carrick, 977 East Madison Street, Portland, Ore.

Portland, April 15; August 15.

N. Beth Davis, Whitman Conservatory of Music, Walla Walla, Wash.

July 12, Walla Walla.

Beatrice S. Eikel, Kidd-Key College, Sherman, Texas.

June 1, 1920.

Janette Currey Fuller, Rochester, New York.

July 1st, Rochester.

Cara Matthews Garrett, Bay City, Texas.

Normal Class, June, 1920.

Elizabeth Hasemeier, 41 So. 21st Street, Richmond, Ind.

Richmond, June.

Mrs. Julius Albert Jahn, Dallas Academy of Music, Dallas, Texas.

Maud E. Littlefield, 1401 South Boston Street, Tulsa, Okla.

Kansas City Conservatory of Music, Kansas City, Mo., July 8;

Colorado Springs, Colo., August; Tulsa, Okla., September, and Sedalia, Mo., October.

Carrie Munger Long, MacBurney Studios, 608 Fine Arts Bldg., Chicago, Ill., June 21, 1920.

Mrs. Wesley Porter Mason, 5011 Worth Street, Dallas, Texas.

Dallas, June 8; Denver, Colo., August 3.

Harriet Bacon MacDonald, 608 Fine Arts Bldg., Chicago.

Chicago, July 1; Minneapolis School of Music, Minneapolis,

August 2.

Virginia Ryan, 1115 Washington Street, Waco, Texas.

Waco, June 1.

Laura Jones Rawlinson, 534 Everett Street, Portland, Ore.

Portland, April and June.

Mrs. Ura Synnot, 824 No. Ewing Avenue, Dallas, Texas.

Dallas, March 8, June 25.

Stella Huffmeyer Seymour, 1219 Garden Street, San Antonio,

Texas.

Una Clayton Talbot, 3068 Washington Blvd., Indianapolis, Ind.

Indianapolis, Summer Class.

Isabel M. Tone, 469 Grand View Street, Los Angeles, Cal., July 5.

Portland, April and June.

Mrs. H. R. Watson, 124 East 11th St., Oklahoma City, Okla.

Oklahoma City, June 14 and July 26.

Clara Sabin Winter, 410 No. Main Street, Yates Center, Kan.

Wichita, Kansas, June 2.

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Waterson, Berlin & Snyder.—On May 25, Fay Foster presented pupils from her class at Philadelphia, in a costume recital at Witherspoon Hall. Lou Stowe, a pupil from her New York dramatic class, gave a most interesting group, called "Art and Folk Songs of Russia." In this number was that lovely new song, "Flowers of the Snow," by Eddy Brown and Jacques Grandei. The audience demanded an encore. Miss Foster had arranged an obligato for the cello, which greatly added to the effect. This group of songs was used in an original tableaux arranged by Miss Foster, and the music of "Flowers of the Snow" ran through the entire scene. So successful was the recital that a repetition had to be given in Germantown, Pa., two days later. Miss Stowe has several engagements for the fall, and she insists that every program will include this song. Miss Foster is so enthusiastic over the exquisite musical value in the number that she is teaching it to all her pupils. This is quite a compliment to Eddy Brown and Jacques Grandei, for Miss Foster ranks as one of America's foremost composers.

Jerome H. Remick.—This publishing house has just made an exclusive contract with Monte Carlo and Alma Sanders. It was inevitable that sooner or later someone would demand the exclusive rights to their very interesting songs. This young couple has made an enviable reputation as song writers in the last year. "That Tumble Down Shack in Athlone" brought them instant recognition. John McCormack has made a splendid record of this number. Their latest Irish ballad is "The Little Town in the Ould County Down," that Fred Fisher brought out and is now on the market.

Carl Fischer.—Frank Bibb, the accompanist and vocal coach, is also a very well known song writer. One of the latest from his pen is called "Sea Poem," published by this house. It met with much popularity and is being featured on every program of Povla Frijsh and has been sung a great deal by Louis Graveure and Maggie Teyte.

John Church & Co.—This house has contracted with the well known American composer, Fay Foster, for six songs. "The Voyagers" is the name of the first one, and it is now ready. There are two other numbers in the process of publication, the titles to be given out later. This leaves three yet to be written. These are promised for the very near future.

Boosey & Co.—Vernon Eville's new sacred song, "So Near to God Am I," is one of the best songs of its kind ever written by this composer. It is especially adapted for the Christian Science service. The song in manuscript was called "Peace, I Leave with You."

Witmark & Co.—Rosa Ponselle has just made a record of Frederick W. Vanderpool's "Values" for the Columbia, which was released this week. The song as it is published for the concert and recital program is not long enough to make a twelve inch record, so an exclusive artist copy was arranged by Vanderpool, and in that form makes an excellent twelve inch record number. Miss Ponselle says she believes this is one of the best records she has ever made.

Fred Fisher, Inc.—"Dardanella" is one of the best known songs before the public today; it has been the "hit" of the season. The authors are now suing to set aside the bill of sale to McCarthy & Fisher (Fred Fisher, Inc.). The facts in the case seem to be as follows: Johnny Black originally wrote it, and when submitted to many publishers it was rejected. Then Felix Bernard made certain changes, the change in the value of the song being a matter of dispute, but that he did place it with McCarthy & Fisher for publication is said to be a fact. The song did not sell, and while in the West playing in vaudeville, Bernard is reported as having accepted \$100 for his interest, acknowledged receipt, and thanked the firm for the money. Fred Fisher later wrote the lyric, which helped the sales considerably. The price paid Johnny Black for his interests is quoted at \$1,000. At the time, so the story goes, Black seemed satisfied, and was in the office as one of the staff writers for Fred Fisher. Several weeks ago he started action to annul the bill of sale, and alleges the sale was secured through trickery, upon information supplied him later by Joseph Mittenenthal, former general manager of McCarthy & Fisher, and who, by the way, has two suits in the court now against Fisher. The result will be most interesting as it is believed by most of the publishers to be a test case. M. J.

Our Own

Sherlock Holmes Jr.

You breakfasted very early last Thursday morning, didn't you, Alexander Lambert?

Reed Miller was strolling about the Columbia University green at the Goldman concert a week ago last night.

Florence Nelson passed me on the Avenue, Friday noon-time, with a big portfolio under her arm.

Saw Adolf Tandler crossing Forty-second street, all smiles.

Last Thursday night, at "Scandals of 1920," Bodanzky and Bernard Neuer occupied a box. What the National Symphony Orchestra conductor couldn't understand the well known piano man carefully explained to him.

Friday morning I saw Paul Althouse and Mrs. Althouse riding south on Riverside Drive in the Metropolitan tenor's new automobile.

Katherine Eyman and her mother seemed to be enjoying the Columbia concert a week ago Wednesday night.

What kind of cigars do I smoke? Never mind. Some poor victim of Sherlock's harmless publicity didn't like the aroma of a recent "puff" I gave him. Sorry, ol' top!

S. H., Jr.



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OPINIONS OF THE PRESS

Arimondi "a True Artist"

The following tributes were paid Vittorio Arimondi by the Chicago press after his song recital in that city on Tuesday evening, May 18:

Vittorio Arimondi, for a number of years one of the prominent members of the Chicago Opera Company, gave a song recital last evening in Kilb hall.

The unfamiliar aria from Verdi's "Simon Boccanegra" he sang with dignity and with a fine solid tone. His voice is a ponderous one for a recital hall, but he used it with understanding and discretion and avoided the temptation to restrain it within too confined limits. It is a big voice and he let it roll out with full volume so that it sounded rich and firm.—Evening Post.

Vittorio Arimondi certainly is a great artist, and hearing him in concert last evening, one wonders how our Chicago Opera Company will be able to get along without him. There is no one better than he. With his long list of standard roles absolutely on tap all the time, he was a veritable pillar of strength. It will be hard to



VITTORIA ARIMONDI,
Bass.

find another basso his equal. . . . Meanwhile let it be recorded that he sang in his inimitable manner a number of the more familiar as well as little known opera excerpts, and in those in which he permitted himself to suggest the action he brought forth a more vehement outburst than any regular opera claque has ever accomplished.

He was genial, inspiring, gracious, a true artist with an impressive personality.—Herald and Examiner.

In three excerpts from operas by Mozart, Ambrose Thomas and Verdi, Mr. Arimondi disclosed his deep, rich basso, which while powerful and resonant, is also full and pleasant to hear and is produced with artistry and musical acumen. His stage appearance is imposing and at the same time easy. His rendition of the above mentioned airs, as well as other operatic selections by Halevy, Meyerbeer and Rossini, was authoritative.—Chicago Daily News.

After last night's performance at Kilb hall, it is easy to understand why, for many years, Vittorio Arimondi was reputed one of the greatest basses in Italy.

An art that has endured so long virtually unalloyed; a voice so sonorous, powerful and suave; tonal caliber dignified as well as musical; range that can still produce a low E after many years of theatrical activity—these make Arimondi one of the great singers.—Evening American.

Mr. Arimondi displayed the admirable qualities of his sonorous bass, which is an organ of worth among its kind, and is used with skill, good taste, and understanding. He is master of the operatic style as exemplified in the Italian school, and failed in nowise in scoring all the "points" the different excerpts contained.—Tribune.

Arimondi displayed the true operatic flair. He joyously descended into unfathomable abysses of tone for his note, grasped it easily and brought it to the surface. Operatic singing, and particularly operatic singing of the old school, demands a style all its own, not to be gained in any other school. He is expert in the style; he has a dramatic manner and a voice that for combined depth and richness has no rival among his younger companions of the art.—Journal.

Dr. Rich Called Inspiring Conductor

To judge by the many laudatory newspaper comments upon the conducting of Thaddeus Rich, it is obvious that this able assistant to Leopold Stokowski, who led the orchestra consisting of about fifty members of the Philadelphia Symphony Orchestra, was one of the high lights in the Norfolk Spring Music Festival. The following paragraph, taken from the Norfolk Ledger Dispatch of May 11, is indeed a splendid tribute, expressing as it does a thorough understanding of Dr. Rich's ability as a conductor:

Dr. Rich proved himself last night to be a magnetic and inspiring conductor. Everything that could be done with a comparatively limited number of instruments in heavy pieces, he did. And in the lighter pieces, such as Rachmaninoff's aria for strings and Sibelius' poignant "Valse Triste," he played with delicacy and a sure conception, while he made of the overture to "The Mastersingers" what it should be—a complete voicing of the opera's many motives, a summing up of the entire work in advance, a "Vorspiel" in truth. It ought not to count, perhaps, but it does count that he also conducted with such freedom from affectation and such ease that he created and fostered a peculiarly sympathetic atmosphere between him and his auditors. Moreover, and finally, he played ideal accompaniments for the singer.

Concerning the third concert of the festival the same paper of May 12 had this to say:

The orchestra displayed, under Dr. Rich, the balance, finish and tonal qualities that have already fixed it as one of the most wholly

satisfying festival bands that have played in this section of the province. Its performance of Debussy's "L'Après Midi d'un Faun," for example, could not have been bettered by Toscanini playing for Nijinsky to dance—if he ever did it.

The Virginian Pilot and the Norfolk Landmark stated that Dr. Rich established an undisputed first place in the estimate of musical folk of that city. Other lines culled from its appreciation of Dr. Rich follow:

Dr. Rich had his orchestra splendidly in hand, and they responded to him with that complete understanding and intelligent sympathy which makes their playing and Dr. Rich's readings an unequalled delight for lovers of music.

Aurelio Giorni's Playing "Stupendous"

It was the opinion of the critic who reviewed the recital given by Aurelio Giorni at the Lindenwood College Chapel for the college paper that it was one of the greatest musical events in the history of the school. Mr. Giorni is an Italian pianist, a graduate professor and winner of the first grand prize at the Royal Academy at Santa Cecilia, Rome. After speaking of the pianist's splendid stage presence, the report in the Lindenwood College Bulletin read, in part, as follows:

From a technical standpoint Mr. Giorni's playing is stupendous but it is not his technic alone which impresses his audience. When one hears this young artist play, he cannot but realize that he has inherited from his great grandfather, Thorwaldsen the sculptor, much of the exquisite taste for beautiful form and splendid proportions which made Thorwaldsen famous.

Throughout the varied program, a warm, clear singing tone, a refined tone shading, brilliant dynamics, and thrilling bravura effects, inspired the audience with pure musical delight, a delight which was reflected in unusual enthusiasm and keen appreciation.

Probably the most remarkable interpretations of the evening were those of the Cesar Franck prelude, choral and fugue and the Strauss-Godowsky "Artist Life," the former for its beautiful musical quality, repose and big climax, and the latter for its apparent mastery of the most complicated contrapuntal and technical difficulties.

Mr. Giorni's own charming minuet was encored deservedly and three other encores were added to satisfy the enthusiastic audience.

Grainger's Works Liked in Albuquerque

Following is a notice culled from the Albuquerque, New Mexico, Morning Journal of May 4, 1920, and as it speaks for itself no further comment need be made:

The celebrated Australian pianist, Percy Grainger, played to a most appreciative audience last night at the high school auditorium in the last of a series of concerts given under the auspices of the Fortnightly Club.

Mr. Grainger's performance was all that had been promised of it, and his program, wide in scope and catholic in its appeal, was executed with the mastery of technic for which the pianist is famous.

The first number, chaconne, adapted by Busoni, captivated the audience which listened thereafter with the most rapt attention. "Birds at Dawn," a composition by a Denver musician, was probably the most warmly applauded number on the entire program, and was exquisitely rendered.

The "Juba Dance" was one of the most interesting piano compositions which has been given on a modern program, and its selection illustrated Mr. Grainger's large appreciation, while his playing was a reincarnation of the spirit of southern melody, glorified and made infinitely exquisite.

The last four numbers were of Mr. Grainger's own composition and were received with great enthusiasm, two encores being won in response to the applause. The piano answered to his touch like a living thing and its tones will probably have been enhanced by the response to the touch of genius.

Arthur Kraft Wins Indianapolis Praise

The Indianapolis dailies commented as follows on Arthur Kraft's singing with the Athenaeum chorus:

Mr. Kraft is a splendid singer. . . . His voice is of a lovely lyric quality with a sweetness of tone which is appealing. He sings easily and with fine breath control which enables him to sustain tone as long as he desires without impairing its beauty. His numbers were appreciated and he sang four encores.—Indianapolis News.

Those who heard him in his attractive program are sure to look forward to his return with pleasure, for he combines the natural beauty of a fine lyric voice with those arts of cultivation that insure unreserved enjoyment to his listeners. His voice is not forced but released, his range ample in compass, his breath control the means of introducing shades of expression without impairing correctness of tone, and his enunciation distinct. All of which to say that he sings delightfully. An aria and two groups of songs with four encores were set down opposite the soloist's name, so planned to show the range of his powers.—Bertram Taylor, Star.

Kraft sang three groups of songs of varied atmosphere. His voice possesses a soft lyric quality which, combined with a clear enunciation and sympathetic interpretation, is decidedly pleasing.—Indiana Times.

Daisy Nellis Captivates Toronto Audience

Daisy Nellis recently appeared as pianist in Toronto, Canada, and, to judge by the accompanying reports, she captivated her audience, something she has done throughout the entire season while on tour in vaudeville:

The feature of the bill was the solo playing of Daisy Nellis. In a number of selections she proved herself to be a mistress of fluent technic and an interpreter free from caprice. The brilliancy of her work was especially exemplified in the Liszt "Campanella."—The Toronto Globe.

There is one outstanding feature of the bill at Keith's this week, and it is worth traveling a long way to hear. If any vaudeville manager had ventured twenty years ago to present an artist of Miss Nellis' ability at the piano to play classical music he would have created a record for poor houses, but today the situation is quite altered, and Miss Nellis will more than add her quota to filling the house to overcrowding during the week. High prices have frequently been paid at Massey Hall to hear pianists with big reputations, but it is a very serious doubt if they produced music more artistically or more pure in tone than does Miss Nellis.—Toronto World.

Harold Land in Yonkers and Binghamton

Harold Land sang recently in Yonkers and Binghamton, N. Y., and scored a fine success on each occasion. His "wonderful voice," "dramatic intensity" and other qualities are referred to in the following press excerpts:

There appears to be no limit to the range of his wonderful voice.—Yonkers Herald, May 4, 1920.

The singing of Harold Land was most pleasing. His tone is mellow; it is more, it is mellifluous, that is honey-flowing—the result of true conception of tone to begin with, and of correct method in the second place. The singing quality is notable and is prolonged through the consonants rather than in spite of them. He showed fine restraints in his interpretations, but there was a reservoir of potential tone ready for use when needed. The highest point of dramatic intensity which Mr. Land reached was in his rendering of the story of the Prodigal Son.—The Binghamton Press, April 23, 1920.

OPINIONS OF THE PRESS

Claussen Wins Admirers at Macon

Julia Claussen scored a distinct success recently when she appeared at the Macon, Ga., Music Festival. Two papers were unanimous in their praise of her, which may be gauged from the appended notices:

Julia Claussen is today an artist whose voice, although a mezzo soprano, rivals that of the popular Schumann-Heink when in her prime. Claussen, the Junoesque, sang with that artistic concentration for which she is famous. Every contralto since the days of



JULIA CLAUSSEN,
Mezzo-soprano.

Meyerbeer has sung the "Ah, Mon Fils," or tried to. Some few have succeeded. Julia Claussen is one of the few who have the artistic right to sing this aria. Claussen gave it last night as it has not been given by any other artist in years. Claussen's "Ah, Mon Fils" was as fine a rendition as could be imagined.

Later, in a song group, she brought down the house with Lieurance's popular "Waters of Minnetonka." In "The Cry of Rachel" she rose to superb heights. Her work will always be remembered as being among the best that has been heard during all the four years of festivals in Macon.—Joseph Maerz in Macon Daily Telegraph, May 16, 1920.

Julia Claussen was the new star of the evening, and her rich mezzo soprano voice made admirers at once of her audience, the first delightful impression deepening with every song she sang.—Fannie Tolmie Ogden in the Macon News, May 16, 1920.

Levy's Temperament Intense and Poetic

Heniot Levy, the Chicago pianist, scored a fine success on April 11 in Chicago, according to the appended criticisms:

Departing from the usual custom observed on his annual recital, that talented Chicago pianist, Heniot Levy, played a program at Kimball Hall yesterday afternoon made up entirely of the works of Chopin.

Moreover, it was Chopin in his larger, more elaborate aspect. There were no nocturnes, no waltzes, études, mazurkas or preludes. Most pianists are content to play one of the sonatas. Levy played them both. He also played the F minor fantasy and three of the four ballades, identified in key as F minor, A flat minor and G minor.

All this was something of an undertaking, and Levy applied himself to it with industry and fervor. He is exceptionally happy in attempting the big things of music, being gifted with a fine technical equipment and a temperament that is both intense and poetic. The combination is a favorable one for good Chopin playing.—Chicago Evening Journal.

Heniot Levy gave good account of himself and particularly in the B flat minor sonata. This had technical finish in gratifying degree, great tonal beauty and fine interpretative musical and poetic values. It was an admirable reading. The fantasy also was given with brilliancy and excellent understanding. The F minor disclosed poise, technical accuracy and the finish which had marked the preceding numbers.—Chicago Daily Tribune.

Mr. Levy has always played Chopin with instinctive appreciation for the mood of the music, and at this concert he was in particularly keen sympathy with his task. It was poetic in conception yet with the virility to the mode of expression which was in keeping with Chopin's thought.—Chicago Evening Post.

Heniot Levy was in fine form and never played the piano better.—Chicago Herald and Examiner.

Mr. Levy played it (Chopin's B minor sonata) remarkably well.—Chicago Evening American.

Heniot Levy is especially endowed with poetic and introspective gifts. He has musical insight, refined taste and transcendent technical facility. He made the B minor sonata a tone poem of moving import and gave to its reading variety of mood and style.—Chicago Daily News.

Texas Lauds Paul Althouse

Paul Althouse on one of his concert tours included several cities in Texas on his stop-overs, among them Beaumont, where he sang on January 30, Galveston on January 29, Houston on January 31, and San Antonio on February 6. The appended criticisms were selected from a large number of press notices, all of which spoke most favorably of the tenor's singing:

Mr. Althouse was a genuine treat. His tones are as pure as crystal, as clear as a bell, and there is great strength and splendid reserve even in the most strenuous reaches of the operatic selections. In the ballads and lighter vein he simply charms with his

definiteness, the clearness and the distinctness of his rendition. His articulation is perfect, and there is music in every note that passes his lips.—Beaumont Enterprise, January 30, 1920.

Satisfaction and appreciation of a real artist marked both the countenances and conversation of the representative audience as it filed out of the theater. The charm of his tones, his technique, his art and his personality grew upon every hearer. He did not stoop to conquer; he didn't have to. He merely displayed the inborn nature which art and accompanying temperament cannot take away from a man—his Americanism.—The Galveston Daily News, January 29.

Seldom has a singer of national reputation visited Houston who so quickly won his way into the hearts of his audience. His presence and poise, the very essence of dramatic art, was in its fullness and glory. His beautiful voice was clear and rich in its purity of tone, whether it was heard in a simple American ballad or that grand aria, "Celeste Aida," by Verdi.—The Houston Post, January 31.

Althouse carried his audience with him as only the elect have the power of doing. This Metropolitan star has the real silvery tenor ring in his voice from his highest to his lowest note. There seems no limit to his power, as well as beauty of quality, and above all one feels the poise of a mind of rare intellectuality. As for technique, Paul Althouse is master of his superb voice, whether taking a note fortissimo or pianissimo.—Houston Press, January 31.

Not once did he falter on the most difficult phrases, and his voice control was so perfect and he sang with such smoothness and ease that he left not the slightest doubt on the part of the listener that the range of his voice would compass his highest or lowest notes without a break or false tone.—The Houston Chronicle, January 31.

Mr. Althouse ranks as probably the greatest American tenor and the singing of the arias left nothing to be desired. A more beautiful voice, marked with such dramatic power has, perhaps, never been heard in San Antonio.—The San Antonio Light, February 6.

To a voice of pure, true and virile quality Mr. Althouse adds rare interpretative gifts. The artistic understanding and romantic imaginative qualities displayed in the "Aida" aria were only a part of the musicianship that was in evidence throughout his singing. His beautifully modulated tones and exquisite mezzo voce were splendidly evinced.—San Antonio Express, February 6.

High Praise for Kathryn Meisle

Kathryn Meisle, contralto, who appeared as soloist for the Fortnightly Club at the Academy of Music, Philadelphia, on May 5, has been proclaimed by many who heard her, on that occasion as an artist of exceptional merit. The leading Philadelphia newspapers, in reviewing Miss Meisle's performance, commented as follows:

Miss Meisle's genuine contralto, of unusual volume, wide range and rare warmth and richness of quality gains in beauty as she



KATHRYN MEISLE,
Contralto.

grows in artistic stature. Her first number, "O Don Fatale," was sung with authority and expressive feeling.—Evening Bulletin, May 6.

*Miss Meisle, with a luscious plenitude of tone and a firm control of it, sang the contralto aria from "Don Carlos" with artistic conception.—Public Ledger, May 6.

Kathryn Meisle, the assisting artist, possesses one of the greatest voices which has ever come to this city. It is a true contralto, but to the advantage of depth of quality, is added a range width which makes it possible for this artist to sing mezzo soprano arias.—Philadelphia Press, May 6.

Henry Gurney to Sing Twice in Ocean City

Henry Gurney, tenor, of Philadelphia, Pa., is booked for two recitals in Ocean City, N. J., one in July and the other in August.

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MUSIC ON THE PACIFIC SLOPE

(Continued from page 41)

festival concert, which was thoroughly enjoyed by an audience of over 2,000 interested listeners.

The choral numbers included Carrie Jacobs Bond's "A Little Pink Rose," two Negro spirituals by Burleigh—"Nobody Knows De Trouble I've Seen" and "Deep River"—Kittredge's "Tenting Tonight," Lyons' "Tis Your Land and My Land," Gertrude Knox's "Rockin' Time," Burleigh's "Little Mother of Mine" and the popular "Dear Old Pal of Mine," Rice. And the boys did full justice to each and every number. Not only did the concert furnish entertainment for the hundreds who attended, but it opened the eyes of those who had expected to hear merely an ordinary children's entertainment. The orchestra gave as overture "Donna e mobile," from Verdi's "Rigoletto," Handel's "Largo," the Beethoven minuet in G, Wilson's "Wayside Chapel," the Dvorak "Humoresque" and the "War March of the Priests," from Mendelssohn's

"Athalie." The entire program was a wonderful demonstration of what can be done with the boy properly trained and handled, along instrumental and vocal lines.

The numbers were especially arranged by Mr. Lyons, but in using these arrangements no high notes were left out, and in every case the highest keys possible were used, just to demonstrate to the public the wonderfully clear high tones of the boy voice and its seemingly limitless range. These boys ranged in age from seven to thirteen, and it was a joy to watch them sing. They are trained to watch the conductor, and not once during the singing did they take their eyes from his face, an achievement to be envied by many an adult organization. Not once during the entire program was there heard the pipe of a single small voice coming in ahead of time or spoiling a rest.

It is the educational standpoint for which Mr. Lyons is working, of course, and as such the impetus gained from such an exhibition will be felt in years to come as well as the immediate future. In speaking of the work accomplished, the superintendent of schools declared it to be the finest piece of educational work ever "put over" by the department. And apparently there were many in the audience who fully shared his views.

Mr. Lyons is especially well fitted for his work, having received his preliminary training as a little tot in a choir school in connection with the Episcopal School. As soon as he was old enough he conducted a boys' choir himself, and since that time he has directed one continually.

Last fall every boy from the fourth through the eighth grade had his voice tested, and Mr. Lyons himself properly classified them, so that now he knows just who are the sopranos, altos, changing voices, etc., in every school. The best voices in each school were selected to form the schoolboy choir, so that every school has its own boy choir, an organization of which the school is mighty proud, and membership in which is held to be a premium and an honor worth while. Mr. Lyons has every right to feel proud that he has accomplished so much, for it is indeed an accomplishment to get boys to feel that way about music. It is then easy to understand the incentive and impetus which the study of serious music has received from the work among the boys. And this trained quality of tone has permeated the whole room, until these little boys serve as a haven for the whole lump and thus really set the tone for all the schools.

There are about thirty of these boy choirs, the best boys in each choir being selected for the festival concert. Therefore, it can be seen that the festival chorus was not made up of an ordinary group of children. The outstanding features of their work were their artistic interpretations, phrasing, and the clear, high quality of their tone.

The orchestra played like veterans. The eighty boys were chosen from every school in the city, and only boys between seven and thirteen were selected. It will be seen that they played excellent works, and, moreover, they played them well, with understanding and artistic finish.

There were three soloists on the program—Clarence Layton, cellist; Donal Ross, soprano, and George Greenwood, violinist. Daisy A. McCluskey was the accompanist. Schubert's "Ave Maria" was the cello number; Nevin's "Mighty Lak a Rose" and Root's "Just Before the Battle," were the songs, and the violin work was the lovely Saint-Saëns' "The Swan." Each of these young artists deserves unstinted praise for his excellent work.

F.

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Light Opera

The chief interest along Broadway during last week was the opening of the Winter Garden on Monday night of the new revue, "Cinderella on Broadway," the twenty-seventh series by Lee and J. J. Shubert, and on Tuesday, the New York hearing of the Ziegfeld "Follies." For years these two productions have always been the chief attractions during the hot months, but this summer there will be keen competition. George White's "Scandals of 1920" has been playing to capacity houses since its opening two weeks ago at the Globe. "Ed Wynn Carnival," has attracted the summer visitors to such an extent that the company has moved over to the Selwyn, after having given way to the fourteenth edition of the "Follies" at the New Amsterdam. "Honey Girl" is holding its own and can fill the Cohan & Harris at every performance during the summer. "Irene" and "The Night Boat" have no empty seats at any performance, so for the first time the chief summer musical attractions will have to look to their laurels. "Lassie," at the Nora Bayes Theater, has the advantage over many of the others, due to the fact that it has a sliding roof, which insures a very cool evening besides allowing the audience to hear (and see) a delightful musical show, and also the opportunity to hear Colin O'More with his splendid tenor voice. "Florodora" at the Century is perfectly capable of dividing interest with things musical, due to the gorgeousness of the revival and the excellent singing of Eleanor Painter and her understudy who has been a pronounced "hit" at the Wednesday matinee, Ethelyn Terry. For the "Follies" the best seats are selling at \$4.

Henry W. Savage is to begin rehearsals in a few weeks on a three-act musical comedy. Mitzi Hajos will be featured. Zelda Sears wrote the book and the music is by Harold Levy. A very well known prima donna was sought to take one of the leading parts.

Emma Trentini will return to the United States early in the fall to join the Gallo Opera Company.

"The Sweetheart Shop," playing at the Illinois Theater in Chicago, is considered one of the biggest financial successes in musical comedies.

"Humoresque," the Cosmopolitan-International film that fills the Criterion on Broadway every day, has been forced to be shown at Kessler's Second Avenue Theater on July 1 due to the enormous demand of the public to see as fine a bit of acting (by Vera Gordon) as has been shown in this city in many months. The titles will be in Yiddish.

Criterion

The New York press has, as one voice, praised the picture "Humoresque," a Cosmopolitan-International film, being shown at this theater, not only as a screen play, but for the excellent acting of the characters. Emphasis has been placed on Fannie Hurst's story, as a marvel in film drama, and many special articles have given inches of space lauding the lady to the sky for her masterpiece. But the main point has not been emphasized sufficiently. The story is no better than dozens of others seen along Broadway every week. Why, even last week at the Capitol, a picture was shown of an ideal mother love, and the story was written by a master, O. Henry, one who knew his world and his people. But can those who saw the characterization of this religious mother, this trustful mother in divine goodness, the real mother-love that cried out for her boy, go home and feel that they have seen a great picture? No! The story was there, but the portrayal was insincere. Over at the Criterion in the realistic acting of Vera Gordon, as the mother of her "wonder child," you see the human, the ideal conception of mother love.

Hugo Reisenfeld has arranged his musical program with the same beauty and simplicity, and introduced a sympathetic setting to "Eli, Eli," the great Jewish melody, with orchestra, chorus and with Emmanuel List, basso profundo, as soloist. Perhaps it was the influence of the picture, but it seemed to be his best work of the season. His voice is suited to the deep majestic melodies of this old hymn. It is a picture to be seen twice, more cannot be said for it.

Strand

The program here last week was altogether good. Those who failed to see Douglas Fairbanks in the best film he has made for years, "The Mollycoddle," really missed something. It was said around the office that the possibilities of continuing this picture for the current week was likely, but possibly due to the warm weather another film is booked. Eldora Stanford looked very charming and sang delightfully her numbers, "To a Wild Rose" and "Sweet Mystery of Life." Carlo Ferretti, baritone, sang the well known "Santa Lucia," and when forced to add an encore sang another Neapolitan song. His elaborate

Musical Comedy

gesture called attention to the picturesque drop and setting which showed the Ducal Palace, on the Grand Canal in Venice. It would have been a stretch of the imagination to see Vesuvius in the distance. The overture was the ever enjoyable "Romantique," with F. W. Sutherland conducting.

For this week a double feature bill headed by Mack Sennett's newest five reel super-comedy, "Married Life," is presented. Tom Moore is seen in his latest Goldwyn production entitled "The Great Accident," written by Ben Ames Williams.

Scenic and educational studies and the Strand Topical Review are shown, and the usual excellent musical program rendered by vocal and instrumental soloists and the symphony orchestra. The overture is "Fantasie Hongroise" (Grossman), Carl Edouarde and Francis W. Sutherland conducting.

B. S. Moss' Broadway

"The Return of Tarzan," a very good picture at this theater, is to be held over indefinitely. It has been shown for three weeks and is considered a Goldwyn masterpiece.

Capitol

The S. L. Rothapfel policy at this theater, attracts the crowds. By the way, W. G. Stewart, that very capable gentleman who is so well known as a producer in the musical world, got a twenty-four hour notice to leave for California to look after the musical-artistic affairs of the Goldwyns out there. This was a great surprise to Broadway. Ben Atwell, press agent of this theater, has changed over to the opera. He will represent the Chicago Opera Association for the coming season. From movies to opera is a difficult jump.

Rivoli

Frederick Stahlberg conducting, von Suppe's overture to "Beautiful Galatea," opened the program with snap during the week of June 13 at the Rivoli Theater. The music arranged for women's voices during the scenic "Tree Magic" was altogether beautiful; sounding as from a distance, frequently reiterated, it made unusual effect as heard from the front. The four young women who sang "Long, Long Ago" and "In the Gloaming," producing four-part harmony, made a hit also; their old-fashioned costumes, with powdered hair, voluminous skirts, etc., made a pretty grouping. Lampe's "Fun in a Music Store" with its imitation of a music-box, produced applause galore, and not to be forgotten was the organ solo, named on the program as Benoit's "Petit Fantasy," played by Professor Swinnen with facile technic, chromatic scales abounding.

The music program for this week is even more full of mirth than the film part. Hugo Reisenfeld has selected the "Hungarian Comedy Overture" (Keler Bela) to start the day's fun, Frederick Stahlberg and Joseph Littau conduct. Later there is a second orchestral number, Haydn's "Surprise Symphony," that delightful bit in which the musicians leave the pit one by one, until the conductor is left all alone with his baton. Martin Bretel, tenor, and Edoardo Albano, baritone, sing the duet from Georges Bizet's "The Pearlfishers." Special stage settings have been prepared for this offering of the New School of Opera and Ensemble. In addition to all this vocal and instrumental music, Mme. Lubovska, the interpretative dancer who has been at the Criterion for the last three weeks, also appears in a dance based on Dvorak's "Humoresque." The organ solo, played by Firmin Swinnen, is "Scottish Fantasy" (Macfarlane).

Rialto

The program here last week was light and bright, quite as it should have been, considering the very warm weather. The overture was Offenbach's "Orpheus in the Lower World" with Hugo Reisenfeld conducting with skill. Sascha Fidelman, violinist, was the soloist. We have heard this artist many times this season, and the audience likes him. Paulo Gruppe, played for his cello solo, "Serenade" (Drigo), and could easily have added an encore. Grace Hoffman sang the "Bell Song" from "Lakme." A singer who has such lovely high notes never fails to arouse enthusiasm. The organ solo, "A La Bien Aimee," played by John Priest, closed a very good musical program. The feature picture was Wanda Hawley in "Miss Hobbs."

Hugo Reisenfeld has prepared for the current week a musical program so diversified that nearly every taste ought to be satisfied. It opens with Massenet's overture to "Phedre," by the Rialto orchestra, Hugo Reisenfeld and Lion Vanderheim conducting. The Ampico Reproducing piano plays Rubinstein's concerto, and Alma Doria, soprano, is soloist. Desha, the little Serbian girl whose "Bubble Dance" was a sensation at the Rivoli several weeks ago, offers the same bit at this theater. The organ solo, played by John Priest, is the "Pilgrim's Song" (Batiste).

MAY JOHNSON.

Announcements of Opera - Musical Comedy Picture Houses - The Stage

Direction of Hugo Reisenfeld WEEK COMMENCING JUNE 27th.	
CRITERION Theatre, B'way at 44th St.	"HUMORESQUE" From Fannie Hurst's Story of the New York Ghetto MME. LUBOVSKA
RIVOLI B'way at 49th St.	CHARLES RAY in "Homer Comes Home" RIVOLI ORCHESTRA.
RIALTO Times Sq.	MARY MILES MINTER in "Jenny Be Good" A Real-Art Picture RIALTO ORCHESTRA. PARAMOUNT PICTURES.

MARK STRAND
B'way at 47th St.
Direction Jack Eaton
Week Beginning June 27th
MARY PICKFORD in "Suds"
Strand Orchestra

CURRENT NEW YORK MUSICAL ATTRACTIONS

"As You Were" (twenty-second week), Central Theater.
"Betty, Be Good" (eighth week, closing next week), Casino Theater.
"Century Promenade" (opens June 26), Century Theater Roof.
"Ed Wynn Carnival" (twelfth week, moved over from the New Amsterdam), Selwyn Theater.
"Cinderella on Broadway" (opening week), Winter Garden.
"Florodora" (twelfth week), Century Theater.
"Honey Girl" (eighth week), Cohan and Harris Theater.
"Irene" (thirty-second week), Vanderbilt Theater.
"Lassie" (twelfth week), Nora Bayes Theater.
"Night Boat" (twenty-first week), Liberty Theater.
"Scandals of 1920" (third week), Globe Theater.
"What's in a Name?" (fifteenth week), Lyric Theater.
"Ziegfeld Midnight Frolic" (fifteenth week), New Amsterdam Roof.
"Ziegfeld Follies" (fourteenth edition), opened Tuesday night, New Amsterdam Theater.

NEWARK CLOSES SEASON

(Continued from page 5.)

sisted of Mozart's A major concertante, Bach's double concerto in D minor, Molique's concertante in F major, ending with an ingenious and intricate cadenza written by Mr. Ysaye and six duets by Benjamin Godard—"Pastorale," "Tristesse," "Abandon," "Berceuse," "Midnight" and "Serenade." As these joint recitals of Ysaye and Elman have been reviewed in previous issues of the MUSICAL COURIER, no further comment need be made at this time than to state that they played with the same purity of tone and finesse which always characterizes their art.

This concert was a fitting climax to the 1919-20 season in the World Famous Artist Series. Mr. Fuerstman and his co-workers are to be heartily congratulated upon the huge success of these concerts and for bringing to Newark the greatest artists of the day.

Mayor of London Dines Walter Damrosch

(By Cablegram)
London, England, June 21, 1920.

To the Musical Courier:
The Lord Mayor of London gave a dinner last evening in honor of Walter Damrosch. Among those present were many titled guests, ambassadors and personages of importance. The speeches eulogized Damrosch and his orchestra very highly. L.

Sailing for France

Sailing for France on Tuesday, June 22, were, among a crowded shipload of passengers, Josef Bonnet, the distinguished French organist; the five young ladies who have won fame for themselves as the Duncan Dancers, and Mrs. H. O. Osgood, wife of the associate editor of the MUSICAL COURIER, with her son Peter, who have gone abroad to spend the summer with relatives.

OPPORTUNITIES

CHURCH ORGAN FOR SALE—Three keyboards, 30 speaking stops, motor, case (gilt front pipes), \$1,000. Address "W. R. F.," care of MUSICAL COURIER, 437 Fifth Avenue, New York.

WANTED—WELL QUALIFIED HEAD OF MUSIC DEPARTMENT in Mission College for girls—Kobe, Japan. 500 students in College and Preparatory School. Constituency from which College draws students 168 high schools with 50,000 pupils. Piano course of seven years; also reed organ, harmony and some vocal work. Assistant Japanese teachers

Applicant should be under 35 years old and have had successful teaching and administrative experience. Miss Charlotte B. De Forest (on furlough) 19 S. La Salle St., Chicago, Ill.

SUPERVISOR OF MUSIC WANTED.—A school system near New York City wants to get in touch with a properly equipped person to take charge of their musical departments. Gentleman preferred. Salary about \$2,500, with opportunity for other activities. A man competent to develop the work among about two thousand pupils is wanted. Address:

"R. E. W.," care of MUSICAL COURIER, 437 Fifth Avenue, New York.

VOCAL TEACHER DESIRES POSITION WITH SCHOOL.—A prominent vocal teacher (Baritone) will accept a position for full or part time with a private school or college near New York. References and credentials furnished. Address "S. A. R.," care of MUSICAL COURIER, 437 Fifth Avenue, New York.

WANTED—SALES REPRESENTATIVE having an acquaintance among the better class music store trade, to represent a new house, at present specializing

in the publication of songs, of the semi-classic order, especially suitable for professional use. Could be handled along with another line perhaps, and would prove profitable connection for a high class man. Address: "W. S. B.," care of MUSICAL COURIER, 437 Fifth Avenue, New York.

CHURCH POSITION WANTED.—A baritone of prominence and experience desires a position with a church in New York or vicinity. Has had experience as a choir director. Address "A. L. R.," care of MUSICAL COURIER, 437 Fifth Avenue, New York.

REVIEWS AND NEW MUSIC

CARL FISCHER, NEW YORK, BOSTON, CHICAGO

"Ballet of the Flowers," Suite for Piano, Op. 92k, by Henry Hadley

Songs, violin pieces, piano pieces, sacred music, part-songs, overtures, operas, are coming from this too prolific composer in tremendous abundance; he is a veritable Anthony Trollope in musical composition! With reference to this suite, the idea will not dawn that the music would sound beautifully for orchestra, of which Hadley is such a master. A dozen little pieces are embraced in the suite, with the sub-captions: "Red Rose," "Marguerites," "Jasmine," "Heather," "Violets," "Lily of the Valley," "Daffodils," "Gardenia," "Mignonette," "Bachelor Button," "Hollyhocks" and "Poppies." Each little piece has its definite character, such as grace (Roses), playfulness (Marguerites), beauty of harmony (Jasmine), delicacy, and quaintness (Heather), complex harmonies (Lily), gavotte, minuet, polacca. Finally, number 12 is a real Viennese waltz, such as composer Hadley often heard during his stay in "The Fair of Austria" in the '90's, similar to those Lehar and Millocker wrote. Elegance and distinguished grace are in this waltz, with a dreamy, slow, sweet middle section, the Trio. Quotations of poems by Burns, Brown, Meredith, Herrick, Tabb, Wadsworth, Moore, Thompson and others are printed above each piece. "My Garden," that old-time poem of Thomas Edward Brown, who lived 1830-1897, is printed in full at the outset of the set of pieces, giving a clue to the music which follows. It reads:

"A garden is a lovesome thing, God wot!
Rose pool,
Fringed pool,
Fern'd grout—
The veriest school of peace;
And yet the fool
Contends that God was not—
Not God! In gardenal when the eve is cool?
Nay, but I have a sign;
'Tis very sure God walks in mine."

"A Fairytale Lullaby," Song, by Henry Hadley

"Enfant si tu dors," French text by Auguste de Chatillon, is the original of this song, for it is known that composer Hadley speaks French as well as he does German or his mother-tongue, English. The English version of this French text is by Harriet Betty Boas, and it is for high and low voice, ranging from low D to high G, or low H flat to high E flat. It is a three-page song, partaking essentially of the lullaby character much of it marked "pianissimo," both in voice and piano. The melody is found in the piano part also, with eighth notes, producing a slumbrous effect. It is dedicated "For dear little Michelle."

"Once in a Purple Twilight" and "Summer Showers Are Falling," Two Songs for Medium Voice, by W. O. Forsyth

The well known Canadian composer, pianist, etc., pupil of Jadasohn and other famous men in the '90's, had an orchestral work of his own produced in Leipzig in his days of work there, and since then has published over fifty piano pieces. His songs are less numerous, no doubt because he specializes in piano teaching. "Once in a Purple Twilight" is in gentle waltz tempo, graceful, tuneful throughout, the work of a good musician. It is dedicated to the Canadian tenor, Redferne Hollinshead, who is now living in New York. Range, low D to high E (optional G). "Summer Showers are Falling" is much more difficult, both for player and singer. It is in expressive style, flowing, fervent at times, and is dedicated to Arthur Blight. Range, from low D to high E. Both songs are published in fine style, large pages, thick paper, with colored title page. James A. Tucker is the author of both texts.

"Ideals," for Piano, by Charles Breton

This is a useful little piano piece, with a singing minor melody, followed later with melody in the middle of the piano, with crossing left hand. Then comes a melody in octave chords, with triplet sixteenths in the bass, and ending as it began.

"Tendresse," for Piano, by Charles Breton

Shorter and easier than "Ideals," avoiding octaves in the melody, this little piece will be liked by all young pupils who appreciate a nice melody and harmony of variety. About grade two.

Six Tone Sketches for Piano, by W. Aletter

This is a set of six very easy pieces in the treble clef, without octaves. "Wayside Flowers" is a tuneful number in which the left hand plays an important part. "Romance" is in E minor, to be played slowly, with expression. "Shepherd's Lament" has the melody in the left hand, later in the right hand. "Farewell" is a dance movement, although why one should feel like dancing at a farewell is a question. Some farewells break the heart! . . . "Rainy Day" is a scherzetto in C major and relative keys, of considerable variety. "Mazurka Impromptu" is a merry piece, and the entire set is well printed, with large, clear notes, wide measures, and some of the pieces are fingered. Why not all? The green-and-white title pages suggest St. Patrick's Day.

"Musical Box" and Other Pieces, for Piano, by W. Aletter

This is a characteristic piece, an imitation of the little "music-box" so well known before phonograph days, and which stood on the center-table of the darkened parlor. It is true to life, and will interest any child. "Sunshine" is in minuet tempo, sounding truly old-fashioned, when folks were knee-breeches and powdered hair, and had time to be kind. "French Ballade" has most of the melody in the left hand, with accompanying chords in the right hand. Graceful music. "In Merry Society" is a fast piece, joyous throughout, in G major, C major, relative minor, and returning to the original key. "Hunting March" is a right cherry, lively, skipping march. "Russian Peasant Wedding" is a polka, such as all people danced two decades ago, and which came to us from Bohemia, where it is still danced. All these pieces are carefully fingered, and have a peculiar black-and-white front.

"Cherries," for Piano, by Arthur Clifford

Two clusters of red cherries against the green leaves and white background, with a green-and-white girl, likewise with cherry lips, catches the eye of the observer, the front page claiming attention. This is likely to be kept, on "trying over" the music which follows, for it is very melodious. A slow introduction of sixteen measures is followed by the "dolce cantabile" waltz, this by a scherzando interlude, a second waltz coming next, and the coda, which comprises the first melody, dying away softly.

"Album for the Young," for Piano, by E. Bohm

This volume of nineteen pages could follow the very first instructor for it is very melodious. A slow introduction of sixteen measures of five notes. A sub-title, "Scenes from Home," gives some idea of the contents, each piece having its title, such as "Home," "Woman's Love," "Faithfulness," "Forward," "Return of Happiness," "The Merry Doll," "Absence," "Devotion" and "Early Youth." Shakespeare's phrase, "Music do I hear? Ha, ha, keep time; how sour sweet music is, where time is broke, and no proportion kept," is printed at the outset of the music. The "counting" and the fingering is plainly marked.

Gaylord Yost, the Artist—an Appreciation

By George Chambers Calvert.

I met Gaylord Yost in a friend's studio before I heard him play; and in that first meeting chance revealed a characteristic that is interwoven with the fabric of his art. Someone mentioned a very extraordinary but little known book. Yost had read it and at once was eager in the discussion of it. To me, it was astonishing that he should have read this book at all—Huysmann's "En Route"—so remote is it from the general literary trend,

and even more astonishing that a psychopathic study of religious emotion should have held the interest of a man absorbed in the art of music. But it is just this characteristic that I discovered: while Yost is absorbed in music, he has yet an avid interest in all other manifestations of life and art; and his mind is continually reaching out and drawing into itself impressions, emotions, and ideas of the most general and comprehensive character. Thus he is constantly enriching and developing his personality; at the same time, by intensive study and patient practice, he is perfecting his knowledge of his chosen art and its technic. His intensely human interest in people, his enjoyment of pictures, his appreciation of poetry, his sense of humor, all contribute to his distinguished attainment as a master of the violin.

May Peterson Delights College Audience

Aurora, N. Y., June 10, 1920.—May Peterson gave a song recital at Wells College on the evening of June 7. The event, which was called a "Commencement Concert" attracted a large audience and proved to be one of the most enjoyable recitals ever heard at the college. Miss Peterson's charming personality instantly won over the audience, while the beauty of her voice and the absolute artistry of her interpretations served to further impress her listeners. She is, indeed, an artist well worth having in any discriminative course.

Her program follows: "El Cant des Aucelles," Old Catalanian; "Voici Noël Petits Enfants," Weckerlin; "Rose Softly Blooming" ("Zemir et Azor"), Spohr; aria, "Voi che sapete," Mozart; "Night and Dreams," Schubert; "Maiden at the Spring," Goldmark; serenade Italiane, Chausson; "J'ai Pleuré en Rêve," Hue; "Would That I Were Soaring," Sjögren; "Jag Tror" (Old Swedish), Dannstrom; "Songs My Mother Taught Me," Dvorak; "At the Well," Hageman; "Elegy," Campbell-Tipton; "Three Cavaliers," (Arranged by Schindler), Old Russian; "I'm Wearin' Awa' Jean," Old Scotch; "De Ol' Ark's A-Moverin'," Guion; "Love Is the Wind," MacFadyen. Stuart Ross was at the piano. A. B.

Credit Where Credit Is Due

Rochester, New York, May 6, 1920.

To the MUSICAL COURIER:

In the April 29 issue of your valued paper, page 18, I notice the report of a concert of the violinist Helen De Witt Jacobs. The program was made up of a large number of transcriptions and in each case the name of the transcriber was duly credited. Hence it is all the more irritating to see that the lady played MacDowell's "To a Wild Rose" when, to my knowledge, there is no other violin version of that piece known other than the transcription I made many years ago. My reason for protesting is that I have, almost countless times, seen programs of violinists who have used one or another of my eighty or more published violin transcriptions and who seem to have a particular knack of not tacking my name to that of the composer.

These good colleagues, it seems to me, when they are willing enough to learn a piece and program it because of its merits and the handclaps it may bring them, ought not to deny his small credit to the man who made the piece possible for their instrument.

In America, unfortunately, there is no law which compels people to add the transcriber's name, and if they do it with all the transcriptions by Kreisler published in this country, it is because of an established custom, emanating from Europe, where the earlier Kreisler transcriptions were issued and which demanded that the transcriber's name be mentioned on the program.

To repeat: if anything that I have done is worth studying and playing, is it not at least a courtesy to me to put my name on the program.

I should like to hear from Helen De Witt Jacobs.

(Signed) ARTHUR HARTMANN.

WHAT SOME FEW CHILDREN ARE DOING IN MUSIC

(Continued from page 6)

youngsters come from Jewish parents. Perhaps that inborn love of music is responsible for their fine work. When they sang "I Sing Because I Love to Sing," they bore out very truly the sentiment of the text. After that they sang Joyce Kilmer's beautiful "Trees," set to music by Carl Hahn. The girls sang the entire refrain through first, and then a group of visiting boy singers from P. S. 103, Miss Condon, principal, took it up and sang it, the final time all singing it in unison. The work was quite on a par with that of some of the well known choral societies of this city. For freshness and roundness of tone these children could not have been eclipsed. And when the impressively sober lads sang their solos—"Minstrel Boy," "Madrigal of May" and "In the Lovely Month of May"—they quite delighted those present. It is remarkable what the boys and girls are able to do, inasmuch as they only have sixty minutes of music a week. The final girls' number was George Garton's "The Ship of State," which is such a beautiful song that the boys asked permission to add it to their school repertory.

On Tuesday, May 18, these boys sang at the Pennsylvania Hotel at the meeting of the music supervisors of the public schools and they are said to have held their own with the Paulist Choir Boys, Father Finn, director.

DR. NICHOLSON'S ADDRESS.

In speaking of the work of the children, Dr. Nicholson, in addressing the assembly, said:

"I regret that we haven't Carnegie Hall in which to demonstrate the work of the public school pupils in music. I am sure the parents would be glad to hear you sing so beautifully. Music, you know, is the one thing in human speech that makes us a little lower than angels. Music is the common language that needs no interpretation. It is a great humanizer. Some of you may take the day's work as it comes, but I want you to appreciate fully the ennobling and chastening effect that music has on you. I want you boys, to remember that the person who says singing is effeminate and boys who sing are 'sissies,' is all wrong. Your singing today has quite won my heart and I hope that perhaps some few of you may be like Caruso and get \$10,000 for one performance!"

The last remark caused laughter among the children as did the final little story that Dr. Nicholson told about the singer who was asked at the end of a concert if he had been called out by the audience after his last song. He replied truthfully: "They dared me to come out!"

J. V.



[Attention, anonymous letter writers, attention!!!]

Recently there have been many anonymous letters received by the Information Bureau. It is against the rule of this department to answer such communications, and notice is given that all letters, to receive an answer, must have the name of the writer attached and address given. No attention will be paid to others. The many letters of thanks received prove the value of the information that has been given to inquirers. If you are serious in your question, sign your name and receive the benefit of the Information Bureau's answers.]

FEW WEEKS' ENGAGEMENT WANTED.

"There are four girls who have studied for some years—one is going into grand opera work this fall, the others have excellent voices and have done much amateur work. Would like to know if they could get a few weeks' engagement at the best summer resorts and first class hotels for this summer. Would they have to have a booking agent or would we write to the resorts where we wish to sing, and what price could we demand? Our teacher thinks it would be all right because we all need public work."

It is so late in the season that in all probability the hotels and summer resorts who engage musicians have filled any positions they have to offer; therefore it would be well for you to write direct at once. Also you had better communicate with a booking agent at the same time, as there might be a chance of an agent knowing of a sudden failure of a singer to keep the engagement. Names and addresses of agents you will find in the columns of the MUSICAL COURIER.

TRANSLATION OF SONGS.

"Referring to what I read in the MUSICAL COURIER of May 13 about the American Translation Bureau, will you be kind enough to advise me where I can buy the new published book with translations of songs by the Russian soprano, Mme. Lydia Lipkowska."

Address the American Bureau of Translation, 534 Fifth Avenue, New York.

HIGH AND LOW.

"Will you kindly tell me what is the highest and lowest notes reached by a baritone?"

A baritone is occasionally called upon for the A flat above middle C and rarely descends below the F one octave and a fifth below middle C. Those notes represent the extreme effective range for a first class baritone and many baritone voices are shorter at both ends.

ARTURO PAPALARDO.

"Kindly give me some information regarding Maestro Arturo Papalardo. Is he a teacher of voice and will he conduct classes in New York during the coming summer? If so, kindly let me have his New York address."

Mr. Papalardo is perfectly reliable and the Information Bureau has heard nothing but praise for his work. He is a teacher of voice and expects to conduct classes during the summer in New York. His address is 315 West 98th street, New York City.

A WONDERFUL TEACHER.

"Will you kindly give me the name of that wonderful teacher who taught Sara Fuller and a Miss Brown who sings at the Capitol or the Rialto Theater occasionally. By doing so you will greatly oblige me."

The teacher of Sara Fuller is Mrs. Willis E. Bacheller. Her address is 180 Madison avenue, and the telephone, Murray Hill 699.

THE LARGEST ORGAN.

"Will you tell me where the largest organ in the world is situated?"

The organ at Wanamaker's store, Philadelphia, is the largest in the world. This is the organ originally built for the Festival Hall of the St. Louis Exposition (1904). Destined for Kansas City after the exposition, the contract for its purchase there fell through for one reason or another and it lay in a St. Louis warehouse for several years, until Mr. Wanamaker bought it. Extensive changes and additions were made in it before its erection in Philadelphia. An account of the opening concert, in which Charles Courboin, organist, and the Philadelphia Orchestra, Leopold Stokowski, conductor, participated, will be found in the MUSICAL COURIER for April 3, 1919.

Namara Perfume Soon to Be on Sale

Prof. Chauncey D'Irving, the famous beauty specialist, who is the creator of Noma perfumes and toilet preparations, has just secured permission from Namara for the use of her name for his latest one, which will be known as the Namara Perfume. This perfume contains a mixture of rare oils imported from the south of France, the beautiful country which is known as the "Rose Garden of the World."

Namara recently received an offer from a well known firm for one of her own perfume creations, which she has named "Parfum Extase Langoureuse," after one of her favorite Debussy songs. In its way, it is said to be almost as much a creation as its famous musical inspiration.

May Korb Returns from Successful Tour

May Korb, a very young artist who possesses a beautiful coloratura voice, has just returned from her first concert tour under the management of Annie Friedberg. The singer was enthusiastically received everywhere she appeared, and a number of letters of appreciation have come to Miss Friedberg's New York offices, many of which contained inquiries for return dates.

Leo Ornstein for Chicago

F. Wight Neumann has engaged Leo Ornstein for a Chicago recital on November 16. During the remainder of November Mr. Ornstein will play in many mid-western cities. His Texas engagements the end of January and February will conclude at Houston on February 4, and he will most probably go again to the Pacific Coast, where his recent success was very unusual. Both L. E. Behymer of Los Angeles, and Frank W. Healy of San Francisco, have asked for a number of dates.

Laurence Leonard to Tour California

Laurence Leonard, baritone, has been booked by his manager, Antonia Sawyer, for a tour of California, which will take place in October. Mr. Leonard will begin his season with an appearance at the Maine Festival (Portland and Bangor), and will leave for the coast immediately afterward.

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For forty years the Sohmer family
have been making Sohmer pianos.

To make the most artistic piano
possible has been the one aim, and
its accomplishment is evidenced by
the fact that:

There are more Sohmers in use in the Metro-
politan District than any other artistic piano.

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PAUL ALTHOUSE WRITES:

NEW YORK, June 19th, 1919
The Autopiano Company,
On-the-Hudson at 51st Street,
New York City.

DEAR SIR—

You are certainly to be congratulated on your
splendid achievement in the production of the
Autopiano, which I consider one of the finest players
I have ever played.

It is so exquisitely beautiful in tone and expres-
sion, so unquestionably superior, that I can readily
understand why the Autopiano leads in the player
piano world.

Sincerely,

Paul Althouse



THE AUTOPIANO COMPANY

PAUL BROWN KLUGH, President

On-the-Hudson at 51st Street

New York

